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ABSTRACT

This study relates 43 selected symphonic works to the composers' literary sources, on the assumption that familiarity with the sources will improve a student's ability to listen intelligently and will increase the permanent benefits to be derived from both literature and music. The goals of the study were (1) to cite resources and provide information on source-material for elementary school teachers and librarians, (2) to suggest ways to utilize this material within the elementary school curriculum, (3) to set forth goals to be attained through such utilization, and (4) to furnish indexes to the assembled data. The inclusion of a particular musical work in the study was determined by suitability for elementary school children, a literary source, availability as a recording, and analysis of the music. The musical selections were organized according to types of literary sources, and three types of symphonic music were analyzed within these divisions. (Annotated bibliographies of recommended books, disc recordings, sound films, sound filmstrips, and tape recordings are provided as well as author, composer, and subject indexes.) [Not available in hard copy due to marginal legibility of original document.] (LH)

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SYMPHONIC MUSIC FROM LITERARY SOURCES: A SELECTED BIBLIOGRAPHY AND CRITICAL ANALYSIS OF MUSICAL WORKS DERIVED FROM LEGENDS, MYTHS, FAIRY TALES, LITERARY CLASSICS, OTHER STORIES, AND POEMS, AND THEIR APPROPRIATENESS AND UTILITY WITH ELEMENTARY SCHOOL CHILDREN

A Thesis
Presented to
the Faculty of the Department of Library Science
Appalachian State University
In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Evelyn Hope Bailey
June 1969

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degree of Master of Arts
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Appalachian State University

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The guidance of Dr. Doris Cox, Chairman of the Advisory Committee, is gratefully acknowledged, as is the counsel of the other members of the Advisory Committee.

Special mention is due Mrs. Mary Peacock Douglas, noted for her books and other contributions to the advancement of school librarianship, who inspired this endeavor of mutual interest and who graciously consented to prepare a statement for inclusion in this study.

An essential element in the pursuit of this study has been the assistance of Mr. William N. Hess, Avery-Mitchell-Yancey Regional Librarian, who extended many courtesies and generously located and made available many materials.

Special acknowledgement is due Mr. George Louis Mayer, music librarian for the Library and Museum of the Performing Arts in Lincoln Center, who was contacted through the assistance of Mr. George Blake, vice president of Community Concerts, a division of Columbia Artists Management, Inc., New York City.

A final offer of gratitute is made to the writer's parents, who nurtured in her an early love of good literature and good music, and whose interest in this endeavor is greatly appreciated.

ABSTRACT

In the formulation of a listening program of symphonic music for the elementary school, rarely is thorough consideration given to the literary sources from which many musical works have been derived. The writer of this study believes that the acquisition of the skill of listening intelligently to good music is dependent upon a knowledge of the source of the composer's inspiration and that familiarity with the legends, myths, fairy tales, literary classics, other stories, and poems that have inspired the writing of good music will infinitely increase the permanent benefits to be derived from each art form.

In this study, equal emphasis was placed on the literary sources and their related musical works; and consideration was given to the appropriateness of the elementary school librarian's assistance in formulating and carrying out the program of listening lessons in symphonic music derived from literary sources.

The primary purpose of the study was to select and compile listings of interrelated books, disc recordings and/or sound filmstrips which are allied with the musical and literary works cited in the study. Sound films and tape recordings are cited in some instances, bringing the study even more in keeping with the audio-visual approach to teaching.

The inclusion of the title of a musical work was dependent upon certain determining factors: (1) suitability of the

music to the maturity level of elementary school children, (2) a source of the story or poem for children, (3) a source of a recording of the music, (4) analysis of the music.

The four-fold intentions of the writer were accomplished by: (1) providing information and citing resources which may prove to be of assistance to elementary school librarians, teachers of music, and classroom teachers in simultaneously fostering an appreciation of good literature and music; (2) projecting ideas for the practical use of the study and suggesting ways in which it may be utilized in combining the teaching of musical and literary appreciation with the other arts and other areas of the elementary school curriculum; (3) setting forth aims and goals which may be attained through utilization of the data and materials cited in the study; (4) furnishing indexes which afford accessibility to the data contained in the study.

A certain format was followed in the organization of the data, which was collected from a wide variety of sources. The data was summarized, compiled, and related with the appropriate topics under six main divisions: Music Derived from (1) Legends, (2) Myths, (3) Fairy Tales, (4) Literary Classics, (5) Other Stories, (6) Poetry. Included within these divisions are the analyses of three types of symphonic music: (1) Descriptive Music, (2) Ballet, (3) Opera Overtures, Preludes, or other purely symphonic portions.

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CHAPTER I

THE NATURE OF THE STUDY

> Who can estimate the effect on the mass mind of the world of the broadcasting of fine music and great thoughts?
>
> --H. de Vere Stagpoole

THE NATURE OF THE STUDY

Symphonic music is one of the arts which most vividly establishes a common ground of understanding between all cultures, and it is a "language" children enjoy when properly introduced to its meanings.

In the formulation of a listening program of symphonic music for the elementary school, rarely is thorough consideration given to the literary sources from which many musical works have been derived. Generally, emphasis is placed on a musical approach to these works with little attention being given to the legends, myths, fairy tales, literary classics, other stories, and poems on which these orchestral works are based.

In this study, equal emphasis is placed on the literary sources and the musical works which they inspired. The writer believes that familiarity with the literary sources that have inspired the writing of good music will increase the permanent benefits to be derived from each art form.

I. ORIGIN AND BACKGROUND OF THE STUDY

The present study is an outgrowth of a brief study, done in 1963, of some of the myriad works of symphonic music derived from stories and poems which are suitable for use with elementary school children in fostering an appreciation of the music and the literature involved. This aspect is not specified in the North Carolina music curriculum guides.

The brief study was done in the summer of 1963, as a project for a two-week workshop in "Interpreting Books to Readers," conducted at Appalachian State University by Mrs. Mary Peacock Douglas, who not only suggested the subject for the study but also inspired the writer's continued interest by demonstrating that an elementary school's music and library programs can be interrelated. The writer found it to be an exciting revelation to learn that her background, training, and experience in teaching musical appreciation could be utilized in her newly chosen career as a children's librarian. The earlier study was predated by eleven years of interest in the subject of musical appreciation through the actual experience of endeavoring to instill an understanding and a love of good music in the hearts and minds of the school children whom the writer had taught.

Under the guidance of Mrs. Douglas, the earlier study resulted in a listing of eighteen titles of symphonic music written by some of the world's most renowned composers who derived the ideas and inspiration for their music from various literary sources. In bibliographic form, books were cited in which the literary sources could be located; recordings of the music were listed; and specified, in some instances, were sound filmstrips which present both story and music at once.

Due to the prescribed time allotted, the result of the earlier study was limited in depth and scope to the extent that no correlation of the music and literary sources was included; neither interpretation nor analysis of the musical works was offered; only a brief, one-quarter page explanation of the purpose of the bibliography was provided to aid in the understanding of its possible uses; and there was no particular design for the organization of the study other than the plan for a partial listing of books, recordings, and sound filmstrips pertaining to the titles of the symphonic works listed in the bibliography.

This earlier study has been used by librarians and teachers in the Buncombe County Schools in western North Carolina, as well as in the Raleigh, North Carolina, City Schools.

II. REVIEW OF RELATED LITERATURE

Of foremost importance to the present study has been the effort to conduct a thorough, well-organized survey of pertinent literature, published from 1900 forward, in order to insure an exhaustive as possible collection of data for inclusion in Chapter IV of the study.

Bibliographic sources. In the locating of literature related to the present study, several excellent bibliographic sources have been consulted. One of the best of these is Schirmer's Guide to Books on Music and Musicians,[1] in which the categories of music, program music, school music, opera, ballet, appreciation, children, folklore, and aesthetics were searched for literature pertinent to the study.

Other good bibliographic sources which have been consulted are The Reader's Adviser,[2] Guide to Reference Books,[3] Basic Reference Sources,[4] Elementary School Library Collection,[5] Music Reference and Research Materials,[6] A Basic Book Collection for Elementary Grades,[7] and the Children's Catalog,[8] in which the categories of music, folklore, mythology, legends, and fairy tales have been searched.

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[1] Robert D. Darrell (comp.), Schirmer's Guide to Books on Music and Musicians (New York: G. Schirmer, Inc., 1951).

[2] The Reader's Adviser (tenth edition; revised and enlarged by Hester R. Hoffman. New York: The R. R. Bowker Company, 1964.

[3] Constance Mabel Winchell, Guide to Reference Books (eighth edition; Chicago: American Library Association, 1967).

[4] Louis Shores, Basic Reference Sources (Chicago: American Library Association, 1954).

[5] Mary Virginia Gaver (ed.), Elementary School Library Collection, Phases I, II, and III (Newark: Bro-Dart Foundation, 1967).

[6] Vincent Harris Duckles, Music Reference and Research Materials (London: The Free Press of Glencoe, 1964).

[7] American Library Association, A Basic Book Collection for Elementary Grades (Chicago: American Library Association, 1960).

[8] Rachel Shor, and Estelle A. Fidell (editors), Children's Catalog (New York: The H. W. Wilson Company, 1966).

The selective bibliographies of books for children, in such sources as Arbuthnot's Children and Books,[9] have been of value to the present study in the search for the best sources for children of stories and poems on which the musical works, included in the present study, are based.

In undertaking the pursuit of other research studies related to the subject of the present study, the titles of master's theses and doctoral dissertations have been combed in the listings under "Music" and "English and Literature" in the 1951-1958 editions of Master's Theses in Education,[10] the 1958-1968 editions of Master's Theses in Education,[11] the 1953-1967 editions of Research Studies in Education,[12] the Library of Congress List of American Doctoral Dissertations

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[9] May Hill Arbuthnot, Children and Books (third edition; Glenview, Illinois: Scott, Foresman and Company, 1964).

[10] T. A. Lamke, and H. M. Silvey (eds.), Master's Theses in Education (Cedar Falls, Iowa: University of Northern Iowa Bureau of Research, 1951-1958).

[11] H. M. Silvey (ed.), Master's Theses in Education (Cedar Falls, Iowa: University of Northern Iowa Bureau of Research, 1958-1968).

[12] William J. Gephart, and Marcia Conlin (eds.), Research Studies in Education (Bloomington, Indiana: Phi Delta Kappa, Inc., 1953-1967).

Printed from 1912-1936,[13] and the 1958-1969 editions of Dissertation Abstracts.[14]

Of the few research studies discovered with titles indicating possible similarities to the present study, none has proved to be of the exact nature of the present study. The titles of two doctoral dissertations indicate that the writers were concerned with the song settings of several poems, whereas the writer of the present study is concerned solely with symphonic music based on poetry and other literary sources. Other writers apparently have been concerned chiefly with the measurement of musical appreciation, interest, talent, and accomplishment, whereas the writer of the present study is concerned with compiling information and materials related to symphonic music derived exclusively from literary sources.

Card catalogs in the Asheville, N. C., Public Library and in the four libraries at Appalachian State University have been searched for additional sources related to the subject of the present study.

Titles of sources on subjects pertinent to the present study have been combed at the Research Library of the Performing Arts in Lincoln Center, New York City, the holdings of which include 100,000 volumes on musical subjects such as opera and orchestral music, as well as an additional 28,000 volumes on the subject of music of the dance, including ballet.

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[13] Mary Wilson MacNair, and Margaret Neal Karr (eds.), Library of Congress List of American Doctoral Dissertations Printed from 1912-1936 (New York: Kraus Reprint Corporation, 1965).

[14] ______, Dissertation Abstracts (11 vols.; Ann Arbor, Michigan: University Microfilms, Inc., 1958-1969.

The extensive survey of these bibliographic sources has furnished no evidence of research of the exact nature and scope of the present study.

Sources relating music to literature. The most logical place for launching the survey of pertinent literature seemed to be the sources which relate the literary works to the music which they have inspired. Several such sources are closely related to the present study, although not of the exact nature. Some are limited to one type of literature which has inspired the writing of good music, and others re-tell the stories on which the music is based. It is neither intended that the present study be limited to one type of literary source which has inspired the writing of good music, nor is it intended that the stories be re-told in the present study.

In a section of Johnson's Anthology of Children's Literature,[15] entitled "Folklore That Has Inspired Good Music," seven folk tales are re-told, a bibliographic listing of books and musical recordings is provided along with an additional list of sources for nineteen other musical works based on folk literature. Included in these listings of musical works are some piano selections, which are not significant to the present study.

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[15] Edna Johnson, Carrie E. Scott, and Evelyn R. Sickels (compilers), Anthology of Children's Literature (Boston: Houghton Mifflin Company, 1948), pp. 241-266.

Another similar source is a small volume entitled Legends in Music,[16] in which summaries of fourteen legends are provided along with brief histories and analyses of the musical works.

These excellent sources, although confined to musical works derived from folklore, have been of value to the present study.

Palmer's Music Tells the Tale[17] has been a useful source in that some of the examples of descriptive music have been included in the present study; all forms of descriptive or program music, however, are discussed in this book--those that "tell a tale," as indicated by the title of the book, as well as examples of descriptive music written to describe a mood, a work of art, an imagined scene, or an aspect of nature. A few stories are re-told in this book, but for the most part, a brief synopsis of the story accompanies the interpretation and analysis of the musical selection.

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[16] John Horton, Legends in Music (New York: Thomas Nelson and Sons, 1949).

[17] Geoffrey Palmer, and Noel Lloyd, Music Tells the Tale, a Guide to Programme Music (New York: Frederick Warne and Company, Ltd., 1967).

In a book for children entitled The Sorcerer's Apprentice and Other Stories,[18] the author re-tells five stories from which music has been derived, and brief analyses of the music are provided. These five musical works are included in the present study; and, in addition, this book is listed in the bibliography of recommended sources of the stories for children.

Another source which is related to the present study is The Music Box Book.[19] The author re-tells six stories from which descriptive music, ballet, and opera have been derived; and, at the end of each of the stories, this beautifully illustrated book presents a description, in words and miniature pictures, of the musical interpretation of the story. This book also is listed in the bibliography of recommended sources for children in the present study.

General references. This portion of the review is limited to the extent that the apparent inexhaustibility of pertinent literature has prevented any attempt to exhaust the subject; nevertheless, seemingly endless hours have been devoted to research, reading, checking dates, reconciling contradictory statements by eminent authorities, and attempting to find new ways of saying things that have been said before by noted writers in the field of music.

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[18] John Hosier, The Sorcerer's Apprentice and Other Stories (New York: Henry Z. Walck, Inc., 1961).

[19] Syd Skolsky, The Music Box Book (New York: E. P. Dutton and Company, Inc., 1946). [o.p.]

Most of the data concerning the musical works contained in this study have been found scattered through the concert, ballet, and opera companions, the music encyclopedias, and the program notes of other writers, who have compiled a vast amount of information on all areas of music, including those areas which are pertinent to the present study.

The wide variety of references consulted has provided useful data which have been gleaned from among other information having no significance to the present study. For example, Bagar[20] gives space to biographical sketches of the composers, as well as program notes on absolute music that has no foundation in literature and, consequently, have no value to the present study. This excellent reference book, however, is a compendium of program notes written over a period of almost seven years for the concerts of the New York Philharmonic Symphony Orchestra and, naturally, includes analyses of musical works which do have significance to the present study. These are cited by the author as having been inspired by specific literary works. In addition, the author provides dates of premiere performances and analyses of the music, sometimes in the composers' own words, which have been of value to the collection of data for inclusion in this study.

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[20] Robert Bagar, and Louis Biancolli, The Concert Companion (New York: Whittlesey House, 1947).

Although Beaumont,[21] in his book of program notes for some two-hundred ballets, does not provide analyses of the music, some of the ballets are cited as having been derived from literary sources. The names of librettists and dates of premiere performances are provided along with information that has no significance to the present study, such as biographical sketches of the choreographers, listings of the cast of characters for each ballet, and scene-by-scene synopsis of each ballet. It is interesting to note that the author of this book, whose London book shop is devoted to books about the ballet and the arts, has the distinction of having his own works consulted by almost every other writer on ballet.

One of the most helpful writers in the field of opera has been Martens,[22] who discusses 1,550 operas, many of which are cited as having been based on literary sources. Further research has disclosed, however, that a large number of these operas derived from literary works are no longer a part of current opera repertories. Consequently, recordings of the music are not generally available, making it necessary to exclude many of these titles from the present study.

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[21] Cyril W. Beaumont, Complete Book of Ballets (London: G. P. Putnam, 1956).

[22] Frederick H. Martens, A Thousand and One Nights of Opera (New York: D. Appleton and Company, 1926).

The music encyclopedias, such as those of Ewen[23] and Cross,[24] provide thousands of entries covering all types of musical compositions and every facet of classical music. Data on symphonic works, opera, and ballet music derived from literary sources have been gleaned from these and other encyclopedias in the field of music. A major portion of the latter work cited, however, is devoted to biographical information on the composers, which has no significance to this study.

Of significant value to the present study is one of the earliest books on musical appreciation, The Education of a Music Lover,[25] written essentially to aid the teacher in the instruction of untrained listeners. Some of the ideas gleaned from this book have been adapted for inclusion in Chapter V of this study.

Still another area requiring exploration has been the literature concerning origins and backgrounds of legends, myths, fairy tales, literary classics, other stories, and poems. The monumental reference work of Leach and Fried[26] has been of particular value to the present study in that authentic material is provided on the origins and historical backgrounds of characters in the legends, myths, and fairy tales on which are based many of the musical works cited in the present study. In the two volumes of this excellent reference work, a vast range of world folklore, mythology, and legend are compiled from heretofore scattered material in learned and obscure journals and memoirs, monographs, rare and out-of-print books, manuscripts, and records transcribed in the field by working anthropologists and folklorists.

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[23] David Ewen, Encyclopedia of Concert Music (New York: Hill and Wang, 1959).

[24] Milton Cross, and David Ewen, Encyclopedia of Great Composers and Their Music (revised edition, 2 vols.; Garden City, New York: Doubleday and Company, Inc., 1962).

[25] Edward Dickinson, The Education of a Music Lover (New York: Charles Scribner's Sons, 1911).

Other helpful sources in this area of the research have been the anthologies of Arbuthnot,[27] Johnson,[28] and Huck,[29] which provide historical backgrounds of many of the stories pertinent to the present study.

Of value to this study has been the exploration of yet another area dealing with creativity and creative activities.

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[26] Maria Leach, and Jerome Fried (eds.), Funk and Wagnalls Standard Dictionary of Folklore, Mythology, and Legend (2 vols.; New York: Funk and Wagnalls Company, 1949).

[27] May Hill Arbuthnot (comp.), The Arbuthnot Anthology of Children's Literature (second edition; Chicago: Scott, Foresman and Company, 1961).

[28] Johnson, op. cit.

[29] Charlotte S. Huck, and Doris Young Kuhn, Children's Literature in the Elementary School (second edition; New York: Holt, Rinehart and Winston, Inc., 1968).

Chapter Thirteen of Brown's A-V Instruction, Materials, and Methods,[30] entitled "Constructing," has been found to be of immense value in that it provides comprehensive suggestions and usable creative ideas, which are incorporated in Chapter V of this study.

Summary. The survey of related literature has carried the search into the realms of descriptive music, ballet, opera, musical appreciation, folklore, mythology, literary works, aesthetics, and creativity.

The data gleaned from the many surveyed sources have been combined for inclusion in the present study.

Each of the sources surveyed fulfill the purpose for which they were written, yet the inferences are that there is no evidence of research of the exact nature and scope as that of the present study.

The challenge which has been met by this study, therefore, has been the task of synthesizing the data into concise, readily usable form, and to furnish indexes which afford accessibility.

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[30] James W. Brown, Richard B. Lewis, and Fred F. Harcleroad, A-V Instruction, Materials, and Methods (second edition; New York: McGraw-Hill Book Company, Inc., 1964).

CHAPTER II

THE PURPOSE OF THE STUDY

> Musical taste, founded early ...grows in strength with growing years.
>
> --Robert Haven Schauffler

THE PURPOSE OF THE STUDY

The primary purpose of the present study, as was true of the earlier study done in 1963, has been to select and compile listings of interrelated books, disc recordings, and sound filmstrips which are allied with the musical works included in the study. In addition, related films and tape recordings have been cited in the present study, bringing it even more in keeping with the audiovisual approach to teaching.

The intentions of the writer have been: (1) to expand the earlier bibliography into an interpretation and critical analysis of the musical works listed in the earlier study, as well as of other musical works which were not listed, in order to provide a relationship between the symphonic music and the legends, myths, fairy tales, literary classics, other stories, and poems; (2) to project ideas and suggestions on the ways in which the study may be utilized in combining the teaching of musical appreciation and the appreciation of literature to children of elementary school age; (3) to set forth aims and goals which may be attained through the utilization of the information and materials cited in the study; (4) to furnish indexes which afford accessibility to the data.

I. REASONS FOR UNDERTAKING THE STUDY

The incentive for undertaking the present study has been the hope that, by enlarging and improving the earlier study, it may prove useful to other school librarians, teachers of music, and classroom teachers, whose interests in this area may be challenged to expand and, perhaps, to explore beyond the limits of the present study.

This endeavor was undertaken with the expectation of providing useful information and citing resources which may prove to be of assistance to the elementary school librarian and teacher in simultaneously fostering an appreciation of good literature and good music.

II. NEED FOR THE STUDY

The following statement, prepared by the eminent Mrs. Mary Peacock Douglas especially for inclusion in this portion of the study, points out most effectively the current need for the present study:

> Scientists digging back into the history of mankind find in every culture, no matter how savage or how refined, the common elements of language and music. The heroic aspects, the folk beliefs, the longings of the people were set to music and sung from one generation to another. This characteristic obtains today. It appears in both folk and classical music--sometimes with and sometimes without words, but always expressing a story which can be interpreted from the legends and stories which the music supports.
>
> In a day when a study of the Humanities is essential to the full understanding of the growing technological knowledge, what could be more meaningful to children than the interrelationship of all the arts, the Humanities? It is to support this belief that a study of "Music from Stories," especially those suitable for

elementary school pupils, seems particularly appropriate and significant today. Earlier utilization of story and music with children in primary and upper elementary levels has revealed their interest, appreciation, and understanding. It would appear that an in-depth study to identify compositions based on stories, to designate outstanding literary presentations of the stories which children can read or hear with satisfaction, and to provide sources for supportive materials for visual and aural interpretation of both music and stories would be of inestimable value to teachers who seek to expose the mind and heart to this heritage.

The application of the research would enrich the lives of pupils and teachers for whom an understanding of the Humanities is so relevant in this complicated world. In 1962, Clifton Fadiman spoke at a meeting of the National Council of Teachers of English on "The Role of the Humanities in the Secondary School." His address contained much that supports the role of music and stories in the development of a full life. Those ideas applying to that theme are freely paraphrased here. A knowledge and appreciation of great music based on great stories will tend

. To keep before the eyes of youth things that are worth knowing for their own sake, for the sake of truth and of beauty.

. To develop appreciation of a heritage made up of words and ideas, emotions, sounds, and pigment.

. To impress that men are spirits--not machine tenders, machine inventors, and least of all are not machines themselves.

. To interpret the richness of the faiths, beliefs, hopes, and fears on which life has been built.

. To expand the acceptance of the cultural achievements of the Past and to contemplate those of the Future.[1]

---

[1] Personal Correspondence of the Author, letter from Mrs. Mary Peacock Douglas, January 31, 1969.

III. SIGNIFICANCE OF THE STUDY

As has been previously indicated, the present study appears to be unique in that it is devoted exclusively to symphonic music derived from or inspired by various types of literature.

The suggestions for the utilization of the study, which are projected in Chapter V, hopefully may encourage other school librarians and elementary school teachers to engage in heretofore untried experiences, or perhaps encourage them to adapt or create new ideas and approaches.

Since school librarians and teachers have little available time to "re-search" thoroughly the wealth of sources pertinent to this subject, the present study may have significant value to these and perhaps to other interested persons. With the amount of time conserved, and with the utilization of ideas which may not have been thought of previously, enriching experiences for children may be increased through more creative teaching of musical appreciation and of the appreciation of literature.

The writer of this study realizes that the need will arise, from time to time, for updating the present study. For this reason, as well as for the ideas which may be obtained from the format and procedures used, the study may prove to be of significant value to other researchers.

As for the significance of the study for the writer, engaging in this research has been a stimulating challenge to expand her own knowledge and interests in this area. The present study, moreover, should prove to be a valuable tool to the writer in her work as a children's librarian.

CHAPTER III

DESIGN OF THE STUDY AND DEFINITIONS OF TERMS USED

> See deep enough, and
> you see musically...
> --Carlyle

DESIGN OF THE STUDY AND DEFINITIONS OF TERMS USED

As has been indicated in the review of related literature, an extensive search of pertinent sources has been mandatory in order to expedite the collection of required data and in order to fulfill the previously mentioned purposes and intentions of the study.

I. ORGANIZATION OF THE DATA

After having completed the collection of required data, the writer endeavored to critically analyze, to concisely summarize, and to ally and relate the data with the appropriate topics under which are assembled the discussions of the musical works and their related literary sources.

The required data has been compiled and assembled in Chapter IV of the study under six main divisions: Music Derived from (1) Legends, (2) Myths, (3) Fairy Tales, (4) Literary Classics, (5) Other Stories, (6) Poetry. Within these main divisions is the inclusion of analyses of three types of symphonic music: (1) Descriptive Music, (2) Ballet, (3) Opera Overtures, Preludes, etc.

Following a brief discussion of the literary source and critical analysis of each of the musical works included in each category is a bibliography of recommended sources for children. Listed in brief bibliographic form at the end of each discussion is the best source for children, in the writer's opinion, of each story or poem; and, in some cases, two or more good sources are cited. In addition, the writer has provided those which she considers to be the best sources of related disc recordings; and, in some instances, sound films, sound filmstrips, and tape recordings are listed.

Full bibliographic information and an annotation of each of the recommended books and audio-visual materials are included in a separate bibliography, following Chapter VI of the study.

In order to afford accessibility, the writer has furnished an index of known authors of the stories and poems, and an index of the composers. Through the form of a subject index, the writer has denoted the various types of literature and music; the nationalities of the authors, dramatists, poets, and composers; and the seasons in which some of the musical works and their related literature may most appropriately be utilized.

II. LIMITATIONS OF THE STUDY

The writer has not endeavored to revise or extend that which is now known on the subject of the study; but rather, the writer's intent has been to refine, condense, and compile into readily usable form the wealth of material available in a wide variety of sources.

Neither is the present study intended to be an exhaustive compilation of titles of symphonic works derived from literary sources, nor is it intended that the stories be re-told. An effort has been made, however, to provide an extensive compilation of those symphonic works and their related stories and poems which are best suited to the maturity level of elementary school children. Other determining factors in the compilation included a source of the story or poem for children, a source of a recording of the music, and analysis of the music.

Analyses of arias or other vocal music from the operas are not included, since the study is devoted solely to the analyses of symphonic works; therefore, the purely orchestral portions of the operas are incorporated in the study.

No attempt has been made in the study to measure the learning of children as a result of the utilization of the information and materials contained therein.

Because of their importance as choice editions, a few out-of-print books have been included in the bibliography of recommended sources for children, since there is the probability that these editions are available in some school libraries, and since there is the possibility that the publishers of these out-of-print editions may see fit to print new editions.

The writer does not assert any guarantee that a great love and understanding of the music and literature will develop and steadfastly exist in the hearts and minds of every child with whom the study is utilized. Rather, the writer makes available pertinent data and concise explanations of possible enriching experiences, in the hope that such data and explanations will extend opportunities which may foster a love of good music and good literature in the hearts and minds of the children who participate in these activities.

III. DEFINITIONS OF TERMS USED

Ballet. The term "ballet" refers to a graceful form of theatrical dancing which may be simply a program of beautiful music and dancing without any story-line. For the purposes of this study, however, the term "ballet" refers to those works in which the dancers are intended to enact a story with appropriate musical accompaniment.

Choreography. The arrangement of dance patterns and movements is referred to as the "choreography."

Descriptive music. For the purposes of this study, the term "descriptive music" is used to designate musical works which are written to describe specific literary sources through musical interpretations that "paint pictures" in the mind of the listener of the various scenes and events in the stories and poems. The term "descriptive music" may refer to other musical works written to describe an emotion, a mood, a painting, or an aspect of nature. All descriptive music is written to follow a definite program and, for this reason, is often referred to as "program music," whereas music having no definite program is known as "pure" or "absolute music."

Incidental music. Orchestral music written for the purpose of performance with a spoken drama, but being incidental to the drama, is known as "incidental music," and generally is made up of an Overture and other numbers to be played during scenes and between acts.

Libretto. The Italian word "libretto" is translated "little book" and generally refers to the text of an opera.

Motive. From the French word "motif," a "motive" is a predominant musical passage or theme.

Movement. The term "movement" is given to any single, self-sufficient portion of a musical work consisting of several separate parts.

Opera. A musical drama in which the dialogue is sung rather than spoken is called an "opera." It is intended for stage production with costumes and scenery, and it combines music for voice and instruments with dramatic action. Many operas include ballet scenes to enrich the production.

Overture. An orchestral introduction to an opera or other dramatic production is called an "Overture." One kind of "Overture" is written especially for concert performance and, consequently, is called a "Concert Overture."

Pizzicato. In music for stringed orchestral instruments, the effect known as "pizzicato" is achieved by the strings being plucked rather than played with a bow.

Prelude. The terms "Prelude" and "Overture" often are used interchangeably, both being self-sufficient works of instrumental music serving to introduce the main body of an opera or other dramatic work. The structure of a "Prelude" usually has a less elaborate development than that of an "Overture," and the "Prelude" is sometimes used as a brief introduction to the various acts of an opera. Still another type of "Prelude" does not serve in an introductory capacity, but is a completely independent musical composition written especially for concert performance.

Scenario. The guide-book, giving scene-by-scene descriptions of a ballet or dramatic work, is referred to as the "scenario."

Score. The notes of a complete musical composition, written on separate staves placed one beneath the other, are known as a "score."

Staccato. The term "staccato" indicates a distinct and sudden releasing of a note or of each note in a series.

Syncopated. A "syncopated" rhythm is achieved by limiting the time value or accent of a strong beat and transferring that value or accent to the following beat, which normally is weak.

Theme. A predominant melody or musical motive, on which variations generally are developed in a composition, is called a "theme."

Tone poem. A one-movement composition, which translates a story, poem, or idea into musical form, is known as a "tone poem."

CHAPTER IV

SYMPHONIC MUSIC FROM LITERARY SOURCES

Music is the literature of the heart...
--Alphonse de Lamartine

SYMPHONIC MUSIC FROM LITERARY SOURCES

I. MUSIC DERIVED FROM LEGENDS

I love to sing their ancient
rhymes, to hear their legends told.
--Frances Brown

Descriptive music from legends

"Baba-Yaga"
Anatol Liadov, Russian composer
Literary source: Russian legend
Premiere performance: 1905

In Russian folklore, Baba-Yaga is a forest witch who lives in a hut supported by the legs of fowl and surrounded by a picket fence constructed of bones. Baba-Yaga does not, however, always stay at home.

In this folk tale for orchestra, which lasts only about three minutes, the music begins with a mysterious tune that gradually grows more urgent, telling the listener that Baba-Yaga has crept out of her hut. She whistles, and before her appears a huge iron mortar, a pestle, and a broom. She climbs into the mortar, and, using the pestle to guide her flying missile, she soars into the air; and as she goes, she sweeps away the traces of her flight with the broom. Her ride is realistically described in the sweeping rhythms and soaring melodies of Liadov's music. The listener hears the mortar dip down and then swirl upwards, diving through the air as the wind whistles past the forest witch. The music ends with a jaunty tune played by the flute, leaving the listener with the idea that Baba-Yaga enjoys being a witch.

Sources

Story: "Baba-Yaga." In Fenner, P. Giants and Witches and a Dragon or Two, pp. 79-92.

Disc Recording: Liadov, A. "Baba-Yaga." Mercury 90346.

"Lament for Beowulf"
Howard Hanson, American composer
Literary source: Anglo-Saxon epic
Premiere performance: Ann Arbor, Michigan, 1926

Scholars do not know the origin of the Anglo-Saxon "Beowulf." They believe, however, that it was sung in the eighth century before the Saxons came to England.

Dr. Hanson, an American composer and conductor of Scandinavian genealogy, has set one of the most eloquent parts of this epic to music--the burial of the great Nordic hero. A somber introduction projects the mood of the work, with the strings throbbing in their lowest registers. Soon, a mournful melody is played by the bassoons and French horns. Cries of mourning are heard in the brasses and woodwinds, while the tympani beat a dull rhythm. The epilogue follows the heroic lamentation, bringing the music to a tranquil close.

Sources

Story: "Beowulf." In Picard, B. Tales of the British People, pp. 51-71.

Disc Recording: Hanson, H. "Lament for Beowulf." Mercury 90192.

"Peer Gynt"
Edvard Grieg, Norwegian composer
Literary source: Norse legend
Premiere performance: Oslo, 1876

Peer Gynt is believed to have been a real person who lived in Norway near the end of the eighteenth century and was noted for the incredible tales he told of his adventures.

At the invitation of Henrik Ibsen, the great Norwegian dramatist, Grieg wrote the incidental music for the first stage production of Ibsen's play, "Peer Gynt," which was written originally as a dramatic poem to be read instead of acted. The play is a satire, written in rhymed verse, about the Norwegian peasant youth who dreams of becoming emperor of the world. Because of Peer's fantastic tales and ruffianly behavior, everyone dreads and avoids him except his mother, Aase, and the tender-hearted Solveig, who loves him.

Grieg wrote twenty-two pieces of incidental music for the play, but many of them are rarely heard today. From some of the best of them, however, Grieg arranged two orchestral suites, the first of which being most often heard in concert.

"Peer Gynt Suite Number 1"--(a) "Morning."--In this delicate musical portrait, which sets the scene for the suite. it is dawn, and the air echoes with a mountain yodel and the tinkling of cow bells. The woodwinds suggest the song of birds. The opening theme, played on the flute, is repeated many times with constant changes of instruments, reflecting the varied cloud-tints of the sunlit morning.

(b) "Aase's Death."--This brief piece, played by muted strings, describes the scene as Peer's mother lies dying. The music rises to a climax and gradually fades into silence.

(c) "Anitra's Dance."--In the course of Peer's travels, he is entertained by the dancing of Anitra, an Arabian girl. The Oriental melody, played by the strings with pizzicato effect, describes Anitra's graceful dance.

(d) "In the Hall of the Mountain King."--The music accompaning this scene is frenzied in its description of the troll's wild dancing and torturing of Peer after he refuses to marry the daughter of the Mountain King, an ugly troll. Peer tries to escape, but his way is barred by the trolls, who glare at him with unfriendly eyes. They circle around Peer and begin to beat and torment him. The opening theme, played by the cellos and bassoons, is taken up gradually by the full orchestra; and the excitement mounts until the distant sound of church bells is heard, causing the trolls and their mountain cave-dwelling to vanish. Peer is left alone on the mountainside.

"Peer Gynt Suite Number 2"--(a) "Ingrid's Lament."--The distant horn and trumpet call and a subdued drum roll are heard at the beginning and end of this piece, which describes Peer's most outrageous act. At a village wedding, Peer Gynt suddenly lifts the young bride, Ingrid, across one shoulder and dashes of to the mountains as the villagers give chase. After a short introduction, the music of Ingrid's lament is played by the strings in "sobbing" phrases.

(b) "Arabian Dance."--This Oriental music describes another scene in Peer's wanderings in eastern lands. The Arabian slave girls, led by Anitra, strike their tambourines and dance to the beautiful eastern melody.

(c) "Peer Gynt's Return--The Storm."--After years of wandering, Peer, now an old man, longs to see the mountains of home and boards a ship bound for Norway. Tempestuous music describes the scene of the ship's being caught in a storm as it nears the shores of Peer's homeland. The ship founders and sinks; and, as the storm gradually dies, Peer is washed ashore.

(d) "Solveig's Song."--Back in Norway, Peer finds that Solveig has not forgotten him; and, realizing that she is the only person in the world who truly loves him, he falls at her feet as she tells of her longing through the years for Peer's return.

In Ibsen's play, Solveig sings this beautiful melody at three important points in the drama. It is, of course, the instrumental version that is heard in the orchestral suite. Muted strings "sing" the voice part to an accompaniment of the lower strings and the harp.

Sources

Story: Sandys, E. The Story of Peer Gynt.

Sound Filmstrip: Grieg, E. "Peer Gynt." In Music Stories Series. Jam Handy #1750.

"Peter and the Wolf"
Sergei Prokofieff, Russian composer
Literary source: Russian legend
Premiere performance: Moscow, 1936

Prokofieff chose a Russian legend as the subject for this musical fairy tale, which he wrote to help children learn to identify the instruments of the symphony orchestra. "Peter and the Wolf" is one of the few examples of descriptive music intended by the composer to be performed with narration. The story concerns a little Russian boy and his adventures while attempting to capture a wolf.

The characters "speak" with the voices of orchestral instruments: a string quartet representing Peter, the Grandfather represented by a bassoon, the duck by an oboe, the cat by a clarinet, the bird by a flute, and the wolf by three French horns. The music is filled with humorous tunes, each being assigned by the composer as a descriptive motive for each of the characters. The different melodies appear and reappear throughout the work to identify the various characters in the story, which is related by a narrator.

Sources

Story: Prokofieff, S. Peter and the Wolf.

Sound Filmstrip: Prokofieff, S. "Peter and the Wolf." In Music Stories Series. Jam Handy #1750.

"Till Eulenspiegel's Merry Pranks"
Richard Strauss, German composer
Literary source: German and Flemish legends
Premiere performance: Cologne, 1895

Till Eulenspiegel, the son of a peasant, was born in Kneitlengern, Brunswick, about the turn of the fourteenth century, and died at Molln in 1350. As a legendary character, claimed by both Germany and Flanders, Till is described as a comical rogue who continually deceived the sedate people of his time and delighted in making them appear ridiculous. He lived by his wits, pretending to be a professor, a priest, or whatever occupation suited his mood or situation. Even when he died, so the legends say, he played a last trick by refusing to lie still in his grave. The German language still has a verb, "eulenspiegeln," which means literally "to owlglass," or, in other words, to make a fool of anyone.

Strauss, in his descriptive music, has added to the legends by giving his story a more dramatic ending with Till's death on the scaffold; while, in the legends, Till is sentenced to the gallows, he escapes at the last moment and eventually dies of the plague.

The composer provides this explanation of his music:

> It seems sufficient to point out two "Eulenspiegel" motives which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung to the gibbet. For the rest, let them guess at the musical joke a Rogue has offered them.[1]

The two motives indicated by Strauss are the French horn theme, which follows the "once upon a time" introduction by the strings and woodwinds, and the second theme heard in the violins and repeated by other instruments until the full orchestra is involved.

Strauss gives the listener Till's musical signature in somewhat the same manner that Till, according to the legends, left his "signature" in the form of an owl and a looking-glass drawn in chalk near the scenes of his mischievous escapades. The music continually returns to the two "Eulenspiegel" themes, which are developed in such a way that they rarely appear twice in exactly the same form.

A fragmentary version of the first theme describes Till, his clothes tattered, as he mounts his horse, cracks his whip, and rides into a village marketplace to the confused sounds of broken pots, squawking geese and chickens, and screams of the frightened market women as their wares are upset. A passage for the trombones describes Till as he gallops away, laughing at the uproar he has caused.

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[1] Bagar, *op. cit.*, p. 700.

For the second "merry prank," Till dons the robes of a priest. Muted violins, French horns, and trumpets play a solemn tune, indicating that this is by far his worst prank and that Till does not feel comfortable in his borrowed vestments. Very much ashamed, he tears off the priest's attire.

A gay melody, played by the violins, clarinets, and flutes, describes Till as a Don Juan who has fallen in love with a beautiful maiden, but in vain. His advances are scorned, and Till goes away in a rage.

Soon, he meets a group of learned professors, and he pretends to be a man of great wisdom. The low, jerky rhythms of a melody played by the woodwinds describes Till as he walks along with the professors, thinking how easy it is to deceive wise men. Till scoffs at them and rides away.

A merry jester, Till goes wherever he can succeed with a hoax, until he is recognized in a village where he has played many of his pranks. He is dragged off to court before he can escape. After a hollow drum roll, the music comes to a surprising stop--Till is sentenced to be hanged. As the trap is sprung, a sudden drop in pitch is heard in the music. Then a sad epilogue is played by pizzicato strings, and the music ends with a soft chord.

By the church-tower in Molln, there used to stand a curious gravestone, carved with the figure of a man holding an owl in his right hand and a looking-glass in his left hand. The inscription on the stone declared the grave to be the last resting place of Till Eulenspiegel.

Sources

Story: "Till Eulenspiegel's Merry Pranks." In Skolsky, S. The Music Box Book, pp. 65-79.

Story: "Some Merry Pranks of Till Owlglass." In Hosier, J. The Sorcerer's Apprentice and Other Stories, pp. 39-51.

Disc Recording: Strauss, R. "Till Eulenspiegel." In Young Keyboard Bookboxes, #14.

"Tintagel"
Sir Arnold Bax, English composer
Literary source: Legends of King Arthur
Premiere performance: 1917

Although no definite story-line is followed in this tone poem, the composer has described in his music the castle of Tintagel, in Cornwall, where legend says King Arthur was born. Sir Arnold Bax gives this explanation of his music:

> The work is intended to evoke a tone picture of the castle-crowned cliff of Tintagel and more particularly the wide distances of the Atlantic as seen from the cliffs of Cornwall on a sunny but not a windless summer day. In the middle section of the piece it may be imagined that with the increasing tumult of the sea arise memories of the historical and legendary associations of the place, especially those connected with King Arthur...[2]

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[2] Ewen, *op. cit.*, pp. 516-517.

The music begins softly with an other-worldly quality that hints of mysteries to come. A tender melody, played by the strings, conjures up the beauty of the calm scene by the sea. As the wind rises, an oncoming storm is described by the brasswinds and double-basses. The strings and woodwinds increase the sounds of the tumult of the storm, as the waves crash against the rocks at the base of the castle. From out of the mists of the storm come the ghosts of legendary figures--King Arthur, and other characters from the stories of the Round Table. A triumphal statement, dominated by the brasswinds, indicates that the sun has reappeared, and King Arthur and his knights recede into the mists from which they came.

Sources

Story: Picard, B. Stories of King Arthur and His Knights.
Disc Recording: Bax, A. "Tintagel." Angel (S) 36415.

Ballet from legends

"The Firebird"
Igor Stravinsky, Russian-American composer
Literary source: Russian legends
Premiere performance: Paris, 1910

The story of this ballet, choreographed by Michael Fókine, was drawn from various Russian legends in which the Firebird appears and in which Ivan Tsarevitch often is the hero. The legendary monster, Kastchei, also appears in many Russian folk tales. Fokine developed the story for the ballet with little variation from the traditional legends, following the formula of the broken spell.

Stravinsky adapted three orchestral suites from his ballet score. Suite Number 1 retains the huge instrumentation of the original score; while, in Suite Number 2, Stravinsky reduced the size of the orchestra and omitted the "Supplication of the Firebird," and the "Scherzo." In the third suite, the composer has retained the reduced orchestration and included the previously omitted sections.

"The Firebird Suite Number 3"--(a) "Introduction and Dance of the Firebird."--As the music begins, an ominous theme is played by the cellos and double-basses, creating an atmosphere of mystery as Prince Ivan waits breathlessly in Kastchei's enchanted garden in the forest. The trombones sound warning notes of danger, the bassoons and French horns tell of the unseen evil powers of the monster, and soon the violins and harp add their voices to the description of the eerie scene. The mood changes suddenly, and the introduction blends into the "Dance of the Firebird." A gay dance tune, played by the flute and piccolo, and the sinuous music of the strings, imitating the flight of the brilliantly colored bird, seem to catch the glow of the Firebird's red feathers and gold-tipped wings as she soars above a silver tree laden with golden apples. The music ends abruptly, indicating that the Firebird has been captured by Prince Ivan.

(b) "Supplication of the Firebird."--This music describes the pleading of the Firebird for her life. Prince Ivan's reward for sparing her life is a magic feather, which will guard him from harm.

(c) "Scherzo."--A plaintive melody "tells" of the plight of the twelve princesses, who are under the spell of Kastchei.

(d) "Khorovod."--The enchanted princesses dance to the rhythm of an old Russian round dance, called the "khorovod." The graceful dance around the magic tree is accompanied by the oboe and harp.

(e) "Infernal Dance."--This section opens with a shattering chord, indicating the arrival of Kastchei and his demons. The flute pictures the Firebird as she leads them in a wild dance to the accompaniment of xylophones and drums. From time to time, the violins "sing" the pleas of the princesses. The music ends as it began--with a loud chord for full orchestra--describing Kastchei and his demons as they fall exhausted to the ground.

(f) "Berceuse and Finale."--A lyrical melody, the "Berceuse" or lullaby, played by the violas and bassoon, pictures the Firebird as she casts a sleeping charm upon the princesses to protect them from harm. The "fluttering" of the strings describes the Firebird hovering overhead.

Following without pause, the "Finale" begins with a gentle melody for solo French horn, accompanied by the strings. The music grows in power until a jubilant passage, indicating that Prince Ivan has freed the princesses from Kastchei's evil powers, brings the suite to a close.

Sources

Story: Appleby, W. The Sleeping Beauty and The Firebird; Stories from the Ballet.

Sound Filmstrip: Stravinsky, I. "The Firebird." In Music Stories Series. Jam Handy #1750.

"Swan Lake"
Peter Ilitch Tchaikovsky, Russian composer
Literary source: German legend
Premiere performance: Saint Petersburg, Russia, 1895

The swan maiden theme is typical of a world-wide cycle of folk tales characterized by the metamorphosis of a beautiful half-mortal, half-supernatural maiden from swan into human form. Presumably based on the German version of the legend, the "Swan Lake" ballet tells the story of the courtship of Prince Siegfried and Odette, the Swan Queen, who is under the spell of the enchanter, Rotbart. A swan by day, Odette returns briefly to human form each night at midnight.

This ballet, choreographed by Lev Ivanov and Marius Petipa, is by far the most popular of all classic ballets. The score is made up of thirty-three of Tchaikovsky's most beautifully melodic ballet numbers. An orchestral suite from the ballet, when performed at symphony concerts, is made up of various combinations of the most popular selections, among which are "Dance of the Swans," and "Voyage of the Swans."

(a) "Dance of the Swans."--A charming folk-like quality pervades this slow waltz, which describes the sweeping turns of the graceful swan maidens, who also are under the spell of the enchanter.

(b) "Voyage of the Swans."--The music begins with a lovely harp passage, which is followed by a smooth violin melody describing the enchanted swan maidens as they glide over the water. A theme, played by the woodwinds, is taken up by the violins as the music grows faster.

Sources

Story: Untermeyer, L. Tales from the Ballet, pp. 47-50.

Sound Filmstrip: Tchaikovsky, P. "The Swan Lake." In Stories of Music Classics Series. Jam Handy #1770.

Sound Film: "Swan Lake." Brandon Films #49.

Opera from legends

"The Cid"
Jules Massenet, French composer
Literary source: Spanish epic
Premiere performance: Paris, 1885

"El Cantar de Mio Cid," the epic of Spain, tells of the famous hero, Rodrigo Diaz, born in Bivar in 1026. He was called the "Cid Campeador," meaning "Warrior Lord," by the Moors because of his prowess as a warrior leader. Arousing the hostility of other leaders, the "Cid" was banished from the kingdom of Castile; and, henceforth, he fought at times on the side of the Christians and at other times on the side of the Moors, becoming a soldier of fortune. So many legends have grown up around the name of Rodrigo Diaz de Bivar that it is difficult to distinguish between that which is legendary and that which is historically true.

In the version of the legend employed by librettists Louis Gallet, Edouvard Blau and Adolphe d'Ennery for Massener's opera, the "Cid" is loved by two women--the Infanta of Spain, and Chimene, the daughter of the Count de Gormas. The Count is killed in a duel by the "Cid," after the Count has insulted the "Cid's" father. King Ferdinand sends the "Cid" to lead the Spanish army against the Moors, and the "Cid" returns victorious. The opera ends with the reconciliation of Chimene and the "Cid."

The famous ballet music in the second scene of Act II of the opera contains a number entitled "Aragonaise," based on a Spanish dance named for its local place of origin, Aragon province in northeastern Spain. The music is notable for its swaying rhythmic line and its syncopated melody, and it is often performed at symphony concerts.

Sources

Story: Sherwood, M. The Tale of the Warrior Lord.

Disc Recording: Massenet, J. "Le Cid: Ballet Suite."
RCA Victor LSC-2661.

"The Flying Dutchman"
Richard Wagner, German composer
Literary source: German legend
Premiere performance: Dresden, 1843

The most famous of the phantom ships of legend, "The Flying Dutchman" is the subject of Wagner's opera. In the German version of the legend, combined with the seventeenth century belief that ghosts of shipwrecked vessels haunt the seas, Captain Eric Vanderdecken is condemned to sail the North Sea forever without helm or steersmen.

An eighteenth century fishing village provides the scene where "The Flying Dutchman" drops anchor as the opera begins. Seven years have passed since the Captain has set foot on land, and now he has been given the chance to find a woman who will die to save him from the curse that condemns him to sail the seas until Doomsday. Senta is that woman, and so strong is her devotion that she flings herself into the sea to release the mariner from the curse. He is reunited with his beloved when he follows her into the sea.

In the Overture, Wagner has utilized several of the motives which are heard in the opera. The opening measures of the Overture present the "Curse of the Flying Dutchman" motive, played in unison by bassoons and French horns. The strings describe the motion of the waves and the approaching storm, through which are heard suggestions of the "Curse" motive. As the storm subsides, the "Angel of Mercy" motive, personifying Senta, is heard in the English horns, French horns, and bassoons. Instrumental references also are heard to the jovial "Sailor's Chorus." In the construction of his Overture, Wagner has created a picturesque seascape, which is maintained to the last bar.

Sources

Story: Bulla, C. More Stories of Famous Operas, pp. 57-68.

Disc Recording: Wagner, R. "The Flying Dutchman: Overture." In Music of the Sea and Sky. BOL #70.

"Hary Janos"
Zoltan Kodaly, Hungarian composer
Literary source: Hungarian legend
Premiere performance: Budapest, 1926

A few sources assert that the story of Hary Janos was "invented" by the Hungarian poet, Janos Garay, whose narrative poem about Hary's exploits became so popular that the people began to think of him as a legendary figure. Most of the reliable sources agree, however, that Hary Janos was a real person who fought in the Napoleonic wars and who became a comic and well-loved Hungarian folk hero noted for his fantastic tales, most of which were entirely imaginary.

In Kodaly's opera, Hary Janos spins a tale in which Marie Louise, wife of Napoleon, falls in love with him. In the ensuing war between France and Austria, Hary singlehandedly defeats Napoleon and his army and returns to Vienna in great triumph. Hary rejects Marie Louise for his boyhood sweetheart, Orzse, and is royally honored by the Emperor of Austria.

From his opera, Kodaly arranged an orchestral suite, which first performed in New York in 1927.

"Hary Janos Suite"--(a) "The Tale Begins."--The music begins with an orchestral simulation of a sneeze; for it is an old Hungarian superstition that if a story-teller sneezes, his story must not be taken too seriously. The main theme of this section is an expressive melody, heard in the cellos and double-basses and later developed by the strings, describing the undiciplined imagination of Hary Janos, who is now ready to begin his tall tales.

(b) "The Viennese Musical Clock."--One of the things that attracts Hary's attention in Vienna is a musical clock in the imperial court. When the clock strikes the hours, the mechanical figures, representing the various armed forces in the Emperor's service, march in a procession with a Hungarian horseman at the rear. Hary objects to this slight upon what he regards as the finest type of warrior, and the Empress promises that the horseman will be brought into the front ranks of the procession.

The music begins with the chime of the clock and a "music-box" melody played by woodwinds, French horns, chimes, and triangle. A military atmosphere is projected in a march theme for trumpets and percussion instruments, describing the mechanical soldiers on the musical clock.

(c) "Song."--The solo viola plays a simple folk melody, with passages injected for the cembalon,* describing Hary's tenderness for Orzse, his childhood sweetheart.

(d) "The Battle and Defeat of Napoleon."--This section of the suite opens with the bass drum describing the cannons' fire, and a trombone theme describing the fearlessness of the hero. Trumpets join in as this theme is heard again. The second theme, a brief dirge describing Napolecn, quotes a phrase from the "Marseillaise," the French national anthem; and a saxophone informs the listener that the Emperor of France has been defeated.

(e) "Intermezzo."--Strings and woodwinds play the pulsing rhythms of Hungarian melodies, telling the listener that the people of Hary's village are celebrating the victory of their daring hero. Dancers whirl about him to the strains of gypsy violins playing the popular Hungarian folk dance called the "czardas."

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*In most orchestral performances, the piano is substituted for the cembalon, played with a pair of spoon-shaped hammers struck against the strings of the instrument, which is peculiar to Central Europe.

(f) "Entrance of the Emperor and His Court."--The final section of the suite is introduced by a rhythmic fanfare for percussion instruments. A ceremonious march is heard as the Austrian Emperor and his Court enter to pay homage to the victor. The harmonies of the French horns declare the importance of the ocassion, and the trumpets call the members of the court to attention. The bells toll from the steeple tower as the triumphant music rises in pitch and excitement, finally climaxed by the clashing cymbals.

Sources

Story: "Hary Janos Tells a Tale." In Hosier, J.
The Sorcerer's Apprentice and Other
Stories, pp. 25-38.

Disc Recording: Kodaly, Z. "Hary Janos: Suite."
Columbia MS-6746.

"The King of Ys"
Edouard Lalo, French composer
Literary source: Breton legend
Premiere performance: Paris, 1888

The kingdom of Ys in Brittany, according to legend, was swept under the sea many years ago. In the clear morning light of Easter Day, so one version of the legend says, it is possible to see the spires of the cathedral rising out of the waves. Bells toll, the priests chant their prayers, and slowly the cathedral returns to the depths of the water.

An interpretion of this Breton legend is found in Lalo's opera, "The King of Ys," in which the two daughters of the King of Ys are in love with Mylio; but he loves only Rozenn. The other sister, Margared, is overcome with jealousy and contrives to have Ys flooded by the opening of the sea gates on the wedding night of Rozenn and Mylio.

The opera is remembered today mainly for its Overture, in which the composer sought to epitomize the moods of the opera, to summarize the main action, and to introduce the three central themes representing the characters.

The music of the Overture, which is a familiar concert number, begins with a solo clarinet, portraying Mylio. After a flourish of trumpets, the main section begins with the theme representing Margared's jealousy. A gentle theme, played by the cellos, describes Rozenn, and soon Margared's theme is heard again. The repetition of Mylio's theme concludes the Overture.

Sources

Story: "The Lost City of Ys." In Colum, P. The Stone of Victory, pp. 30-35.

Story: "Ys and Her Bells." In Hazeltine, A. The Easter Book of Legends and Stories, pp. 115-129.

Disc Recording: Lalo, E. "Le Roi d'Ys: Overture." Mercury 90376.

"Lohengrin"
Richard Wagner, German composer
Literary source: Legends of King Arthur
Premiere performance: Weimar, 1850

The legends of the Holy Grail are among the most widespread of the Arthurian cycle. The Grail, according to the medieval legends, was used by Jesus at the Last Supper and was preserved by Joseph of Arimathea, who brought it to Britain. Because of the impurity of its guardians, the Grail disappeared, and many knights went in quest of it.

The most popular of all Wagnerian operas, "Lohengrin" is an adaptation of the Arthurian and Holy Grail legends. The story symbolizes, in the persons of Elsa and Lohengrin, the contrast between worldly and spiritual love. The action of the opera takes place in tenth-century Flanders.

The Prelude to Act I is filled with the development of one ethereal theme, representing the Holy Grail being borne down from heaven by angels. As instrument after instrument adds its voice to the melody, the music expands until finally, the orchestra bursts into a radiant sound as the Grail is drawn up again to heaven.

The Prelude to Act III serves as a jubilant introduction to the wedding of Elsa and Lohengrin. The orchestra rushes at once into the music, which is filled with the excitement of the wedding feast. A knightly tune, played by cellos, bassoons, and French horns, is followed by a quiet melody suggesting Elsa and her ladies in their fine wedding costumes. The theme of the opening is heard again at the close.

Sources

Story: "Lohengrin." In Picard, B. Stories of King Arthur, pp. 194-208.

Sound Filmstrip: Wagner, R. "Lohengrin." In Opera and Ballet Stories Series. Jam Handy #1790.

"Parsifal"
Richard Wagner, German composer
Literary source: Legends of King Arthur
Premiere performance: Bayreuth, 1882

The subject of this Wagnerian opera is taken from the Holy Grail legends of the Arthurian cycle. The story of the opera, set in and near the castle of Montsalvat, Spain, in the Middle Ages, concerns Parsifal, who is King of the Grail and the father of Lohengrin. Two holy relics--the spear with which Christ was pierced, and the cup from which he drank at the Last Supper--are guarded at Montsalvat by the Knights of the Holy Grail.

The religious fervor that pervades this devout and spiritual work is found in the Prelude to Act I, which opens with the "Last Supper" motive, heard first in the strings and woodwinds and then developed by various changes in instrumentation. After a brief pause, the motive appears again in a minor key. Another momentary pause is followed by the solemn and majestic "Grail" theme and a statement of the triumphant "Faith" motive. A return of the opening "Last Supper" theme leads into the opening scene of the opera.

Sources

Story: "Parsifal." In Bulla, C. Stories of Favorite Operas, pp. 115-127.

Disc Recording: Wagner, R. "Parsifal: Prelude." Mercury 18054.

"Prince Igor"
Alexander Borodin, Russian composer
Literary source: Russian epic
Premiere performance: Saint Petersburg, Russia, 1890

The libretto of Borodin's opera is derived from the "Epic of the Army of Igor," an aprocryphal early Russian poem. The action of the opera takes place in twelfth-century Russia. Prince Igor, with his son, Vladimir, set out on a campaign against the Polovtzians, who defeat Igor's army; but the Prince and Vladimir are regally entertained by the conqueror, the Khan Konchak.

The ballet numbers from this opera are well known in concert halls. The dances take place during the second act festivities honoring Prince Igor and his son. One of the ballet numbers is entitled "Polovtzian Dances," in which the the Polovtzian women emerge from their tents and begin to dance to the slow, soft music. As the melody grows wilder and the tempo faster, the Polovtzian chief leaps to the center of the stage, followed by his warriors, who dance to the frenzied music. Then a delicate plucking of the strings accompanies the dancing of the youths and maidens. The chief and his warriors join their dance, and the music grows in volume and tempo until the dancing reaches a climax of stamping feet and swirling dancers.

Sources

Story: "Prince Igor." In Untermeyer, L. Tales from the Ballet, pp. 51-53.

Disc Recording: Borodin, A. Excerpts from "Polovtzian Dances." In Musical Kaleidoscope. BOL #78.

"William Tell"
Gioachino Rossini, Italian composer
Literary source: Swiss legend
Premiere performance: Paris, 1829

William Tell, the Swiss national hero, is the central character of a legend of the fourteenth century independence movement against the Hapsburgs. For many years, the story of William Tell was considered to be literally true, but recent scholarship has demonstrated the completely legendary character of Tell himself.

Rossini's opera, based on the Swiss legend, is seldom performed today, but the Overture often is heard in symphony concerts. The famous Overture, which has been called a complete symphonic poem in miniature, is comprised of four individual musical pictures: "Cello Idyl," "Storm," "Alpine Dance," and "Great March." The introduction, "Cello Idyl," depicting sunrise in the mountains, is played by the cellos and double-basses. With dreadful suddenness, an Alpine storm flashes over the mountains, described by the strings and tympani. As the wind and thunder die away, the flute sounds a bird-call, giving promise of blue skies and introducing a slower melody resembling the kind of tune Swiss herdsmen play on primitive alphorns. The melody is played first by the English horn and then by the flute. The approach of loyal Swiss soldiers, called to drive the Austrians from the land, is announced by a trumpet fanfare, which introduces the "Great March." Beginning with only a few instruments, the music increases gradually in power and instrumentation, bringing the Overture to a brilliant and rapid close.

Sources

Story: "William Tell." In Hosier, J. The Sorcerer's Apprentice and Other Stories, pp. 52-64.

Sound Filmstrip: Rossini, G. "William Tell." In Stories of Music Classics Series. Jam Handy #1770.

Sound Film: "William Tell." Coronet Films.

II. MUSIC DERIVED FROM MYTHS

> These old myth-covering tales--
> whether we call them Greek or Aryan
> or what else--are as the grass that
> will grow in any land.
> --Fiona Macleod

Descriptive music from myths

"Phaeton"*
Charles Camille Saint-Saens, French composer
Literary source: Greek myth
Premiere performance: Paris, 1873

In Greek mythology, Phaethon is the son of Clymene and Helios, the sun or sun god. Phaethon, in attempting to prove his parentage to a doubting friend, travels to the sun for corroboration. Helios offers to grant any wish for his son; and Phaethon, taking advantage of this hasty offer, asks to be allowed for one day to drive his father's chariot through the heavens.

The score of Saint-Saens' symphonic tone poem, describing Phaethon's ride, has the following preface:

> Phaeton* has obtained leave to drive his father's, the Sun's chariot through the heavens. But his unskilful hands lead the steeds astray. The flaming chariot, thrown out of its course, approaches the terrestrial regions. The

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*"Phaeton" is an incorrect spelling, appearing nowhere in classical literature. The correct form of spelling is "Phaethon."

> whole universe is about to perish in flames, when Jupiter strikes the rash Phaeton with his thunderbolt.[3]

The composer apparently has mistaken Jupiter, the Roman sky god, for Zeus, chief of the Olympian gods of ancient Greece and god of the sky and weather, mountain tops, eagles, thunder storms, and all else that is connected with the upper air; for it is Zeus, the Greek god, who strikes Phaethon with his thunderbolt. In later Greco-Roman synthesis, however, Jupiter is identified with Zeus and acquires many of the characteristics and myths of the Greek god.

In Saint-Saens' music, the strings, woodwinds, and brasses describe the gallop of the horses through the heavens. A theme for the French horns is said, by some sources, to represent nymphs bemoaning Phaethon's danger; and, by other sources, it is said to represent the celestial visions glimpsed by Phaethon during his daring ride. The theme, describing the gallop of the steeds, is heard again, the pace growing increasingly faster until the thunderbolt is heard in the tympani, the bass drum, the cymbals, and the tam-tam. The harmonies of the second theme are repeated, and the music ends with a brief suggestion of the opening theme.

Sources

Story: "Phaethon." In Colum, P. _The Forge in the Forest_.

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[3] Gilman, _op_. _cit_., p. 236.

Story: "Phaethon." In White, A. The Golden Treasury of Myths and Legends, pp. 15-18.

Disc Recording: Saint-Saens, C. "Phaeton." In Legends in Music. BOL #59.

Opera from myths

"The Ring of the Nibelung"
Richard Wagner, German composer
Literary source: Norse and Germanic sagas
Premiere performance: Bayreuth, 1876

In "The Ring of the Nibelung," a cycle of four operas, Wagner turned to the ancient myths of the Norse and Germanic sagas for his basic material. Upon these, he superimposed the symbolisms and meanings of his own time. The "Ring" cycle is based on a twofold theme--the Norse god Wotan's* lust for power, and the mortal idea of redemption.

The four operas in the "Ring" cycle are: "The Rhinegold," "The Valkyrie," "Siegfried," and "The Twilight of the Gods." Although the cycle comprises four operas, it is called by the composer a "trilogy," because the first opera, "The Rhinegold," is designated as a prologue to the other three operas.

"The Rhinegold"--At the bottom of the Rhine River, three Rhine maidens guard a treasure of magic gold. The person who gains the gold and fashions it into a ring may rule the world, but only if he renounces love. Such a person is the Nibelung dwarf king, Alberich. Wotan, father of the gods, wrests the golden ring from Alberich, whereupon the Nibelung king places a curse on it--that the ring may bring disaster to its owner. The curse, which can be removed only by a valiant hero, is the underlying thread of the cycle.

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*"Wotan's day" is our Wednesday.

"The Valkyrie"--(a) "The Ride of the Valkyries."--The nine daughters of Wotan are Valkyrie warrior maidens who travel through the air on winged steeds and carry back to Valhalla, the home of the gods, those who have died bravely in battle. The famous orchestral piece, "The Ride of the Valkyries," serves as the prelude to Act III of the opera, "The Valkyrie." The chief motive is a dramatic version of a bugle call, repeated over and over, until the music reaches a climax of tonal splendor.

(b) "The Magic Fire Music."--In the concluding scene of the second opera in the cycle, "The Valkyrie," Wotan, having banished his daughter, the goddess Brunnhilde, from Valhalla, puts her into a deep sleep and surrounds her with a circle of fire to protect her. The music realistically simulates the sound of the flames in the flickering tones of the woodwinds. The orchestra intones the noble motive of Siegfried, the as yet unborn hero who will come one day to awaken Brunnhilde. The "fire music" theme is heard again as it subsides into a dreamlike calm.

"Siegfried"--The third music-drama of the cycle deals with Siegfried's youth. He acquires the ring; although, being pure in heart, he is ignorant of its evil power. Passing unharmed through the magic fire, Siegfried awakens the goddess Brunnhilde, his predestined bride.

"The Twilight of the Gods"--"Siegfried's Rhine Journey."--In the final opera of the cycle, Siegfried goes into the world to accomplish great deeds, parting from Brunnhilde with vows of love and fidelity. At this point, the orchestral interlude, "Siegfried's Rhine Journey," is heard. The interlude begins with a brief reference to the "fire music" theme. Then the orchestra unfolds a fantasy which is dominated by Siegfried's horn call appearing in various rhythmic transformations. The music culminates in a mighty upsurge of the "Rhine" motive, which accompanies Siegfried's journey down the Rhine as he goes in search of heroic exploits.

Sources

Story: Bulla, C. _The Ring and the Fire_.

Story: Updike, J. _The Ring_.

Disc Recording: Wagner, R. Excerpts from "The Twilight of the Gods." In _Music of the Drama: Wagner_. BOL #79.

Tape Recording: Wagner, R. "Ride of the Valkyries," and "Magic Fire Music." Musical Sound Books.

III. MUSIC DERIVED FROM FAIRY TALES

> Every time a child says,
> "I don't believe in fairies,"
> there is a little fairy somewhere that falls down dead.
> --Sir James M. Barrie

Descriptive music from fairy tales

"The Song of the Nightingale"
Igor Stravinsky, Russian-American composer
Literary source: Andersen fairy tale
Premiere performance: Geneva, 1919

Stravinsky's tone poem for orchestra, based on Hans Christian Andersen's fairy tale, "The Nightingale," is comprised of three sections which are performed without pause.

(a) "The Palace of the Chinese Emperor."--The nightingale, whose reputation as an incomparable singer has won for her a command performance at the imperial palace, is placed on a golden perch in the great hall. A Chinese march announces the ceremonious entrance of the Emperor of China.

(b) "The Two Nightingales."--The nightingale's voice, assumed at different times by a solo flute, a solo clarinet, or a solo violin, is so beautiful that the Emperor is deeply moved. A trumpet fanfare announces the arrival of a gift from the Emperor of Japan--a mechanical nightingale also capable of beautiful song. When the Chinese Emperor, wishing to compare the singing of the two birds, discovers that the real nightingale has flown back to her home by the sea, he decrees that she shall be banished. At this point, a melody is heard which describes the fisherman's delight at the return of his friend.

(c) "Illness and Recovery of the Emperor of China."--The mechanical nightingale is called upon to sing for the Emperor, who is dying; but the mechanism is broken, and the bird is silent. Suddenly, from the window comes the song of the real nightingale, and the Emperor's health is restored. Then a funeral march is heard, describing the courtiers as they enter the chamber, expecting to find that their Emperor has died. When the Emperor meets them with a cheerful greeting, they stand aghast. The fisherman's melody is heard again, bringing the musical fairy tale to a happy ending.

Sources

Story: Andersen, H. The Emperor and the Nightingale.

Disc Recording: Stravinsky, I. "Song of the Nightingale." RCA Victor LSC-2150.

"The Three Bears: A Phantasy"
Eric Coates, English composer
Literary source: Southey fairy tale
Premiere performance: 1925

Until the 1950's, the story of "The Three Bears" was generally attributed to Robert Southey; however, according to Johnson,[4] recent research proves that the story existed prior to 1837, when it was first published by Southey.

In Coates' musical phantasy, the "Three Bears" theme is heard at the very beginning and at various times throughout the music. The composer has indicated various descriptive passages in his music by printed captions on the score.

(a) "Goldilocks gets out of bed and dresses."--Muted brasswinds describe the patter of Goldilocks' feet, while the "Three Bears" theme is played first by the cello and then taken up by other instruments.

(b) "She steals quietly downstairs and stops to listen to the clock ticking. It strikes five."--After the chime of the clock, the violins describe Goldilocks as she runs into the forest. The tapping of the wood block indicates that she is knocking on the door of the bears' cottage, while the flute imitates the warning trills of a bird. Soft "dream" music, played by the strings, describes Goldilocks as she falls asleep in Baby Bear's bed.

(c) "Enter the Three Bears."--Each of the bears speaks with a different voice: the solo oboe representing Baby Bear; the solo clarinet, Middle-sized Bear; and the solo bassoon, Great Big Bear. The rhythms played by each instrument clearly indicate the questions being asked by each of the bears. High shivering tones of the violins describe the frightened Goldilocks, and the woodwinds' rapid notes "tell" the listener that she is running homeward. After the "Three Bears" theme is played by the trumpets, the "dream" melody is heard again, played by the full orchestra, and the fairy tale ends.

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[4] Edna Johnson, Evelyn R. Sickles, and Frances Clarke Sayers (compilers), Anthology of Children's Literature (Boston: Houghton Mifflin Company, 1959), p. 73.

Sources

Story: "Goldilocks and the Three Bears." In Rackham, A. Arthur Rackham's Fairy Book, pp. 200-205.

Disc Recording: Coates, E. "The Three Bears." In Fantasy in Music. BOL #67.

Sound Film: "Goldilocks and the Three Bears." Coronet Films.

Ballet from fairy tales

"Cinderella"
Sergei Prokofieff, Russian composer
Literary source: Perrault fairy tale
Premiere performance: London, 1948

One of the famous fairy tales by the French writer, Charles Perrault, is the basis for Prokofieff's ballet, although the ending of the story has been changed in the ballet version.

The music begins softly, gradually rising in volume until chattering sounds are heard, describing the ugly sisters.

A haunting melody "tells" the listener that the Fairy Godmother has appeared. This theme is repeated when Cinderella goes to the ball, and the music becomes spirited and royal. A plucked harp passage describes Cinderella's heart quivering with love for the Prince, and a sparkling waltz accompanies the dancing of the entire court. The waltz continues until the sound of the clock reminds Cinderella of her Godmother's warning, and the clash of cymbals and the discordant music indicate that Cinderella is fleeing. As the Prince discover's Cinderella's glass slipper, the plucked harp passage is heard again. The music then describes Cinderella's flight through the lonely wood, and her meditation by the fire. After the arrival of the Prince, a romantic theme describes the dancing of the fairies as a ship appears in the harbor, and Cinderella and her Prince sail away.

Sources

Story: Perrault, C. Cinderella.

Story: Perrault, C. Famous Fairy Tales, pp. 135-160.

Disc Recording: Prokofieff, S. "Cinderella." In Fantasy in Music. BOL #67.

"Coppelia, the Girl with Enamel Eyes"
Leo Delibes, French composer
Literary source: Hoffmann fairy tale
Premiere performance: Paris, 1870

Based on the fairy tale, "The Sandman," by Ernst

Theodor Amadeus Hoffmann, Delibes' ballet suite tells the story of Swannhilde and Frantz, who are planning to be married until the young man falls in love with Coppelia, a toymaker's life-sized doll. Swannhilde disguises herself as Coppelia in the hope of deceiving Frantz.

At this point in the ballet, the famous "Waltz of the Doll" is heard. The music, in stiff, jerky rhythms, describes Swannhilde as she imitates the doll's coming to life. She blinks her eyes, steps down from the pedestal, and begins to dance. As the dance progresses, the music becomes more melodic, and Swannhilde's movements become more and more graceful.

Sources

Story: Chappell, W. Coppelia.

Story: Untermeyer, L. Tales from the Ballet, pp. 54-60.

Sound Filmstrip: Delibes, L. "Coppelia." In Opera and Ballet Stories. Jam Handy #1790.

"The Mother Goose Suite"
Maurice Ravel, French composer
Literary source: four French fairy tales
Premiere performance: Paris, 1912

The story of Ravel's ballet suite combines four French fairy tales--"The Sleeping Beauty," and "Hop-o'-My-Thumb," by Charles Perrault; "The Green Serpent," by Marie Catherine La Mothe d'Aulnoy; and "Beauty and the Beast," by Gabrielle Susanne

Barbot de Gallos de Villeneuve.

The suite comprises five parts, which tell the story of Princess Florine who falls asleep after piercing her finger on an old woman's spindle. The old woman--Mother Goose in disguise--brings heroes and heroines of fairy tale books into Princess Florine's dreams.

"The Mother Goose Suite"--(a) "Pavane* of the Sleeping Beauty."--The music of the first section of the suite, based on Perrault's "The Sleeping beauty," is only twenty measures long. The opening measures are especially impressive as the tympani fortell evil. A lyrical melody, played by the flute, French horns, and violas, gives way to the full harmonies of the orchestra as the bells add an atmosphere of far-away enchantment.

(b) "Hop-o'-My-Thumb."--The little hero of the Perrault fairy tale enters the dreams of the princess as muted strings and the solo oboe suggest the winding path where Hop-o'-My-Thumb scatters crumbs to help find his way. A flute melody simulates the chirping of birds.

(c) "Little Ugly One, Empress of the Pagodas."--Laideronette, the heroine of d'Aulnoy's "The Green Serpent," appears in Princess Florine's dreams as the music takes on a marchlike character. Laideronette, a princess who has been rendered ugly by a wicked witch, and the serpent, a prince who also is under the witch's spell, arrive in the country of living pagodas made of porcelain, crystal, diamonds, and emeralds.

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*The pavane is a slow, stately court dance.

(d) "The Conversations of Beauty and the Beast."--The inspiration of this section of the suite is Madame de Villeneuve's well-known fairy tale. In waltz rhythm, the music begins with a solo clarinet representing the voice of Beauty, and a bassoon "speaking" for the Beast. As the music develops, Beauty's part in the conversation is conveyed by the solo flute, solo oboe, and solo violin. The harp plays a lovely scale, and a clash of cymbals announces the end of the witch's spell.

(e) "The Fairy Garden."--The final part of the suite returns to the story of Perrault's "The Sleeping Beauty." As Prince Charming awakens the sleeping princess, tinkling bell tones of the celesta depict the enchantment being ended. The principal theme is heard in a tender melody for strings, as the Prince leads the Princess to the enchanted garden of Fairyland. The music ends with a joyous fanfare as the fairy tale characters of Princess Florine's dreams gather about the happy couple.

Sources

Story: "The Sleeping Beauty." In Perrault, C. _Famous Fairy Tales_, pp. 3-20.

Story: "Hop-o'-My-Thumb." In Perrault, C. _Famous Fairy Tales_, pp. 61-78.

Story: "The Green Serpent." In Aulnoy, M., d'.
Children's Fairyland.

Story: "The Green Serpent." In Aulnoy, M., d'.
Fairy Tales.

Story: "Beauty and the Beast." In Perrault, C.
Complete Fairy Tales, pp. 115-134.

Disc Recording: Ravel, M. "The Mother Goose Suite."
In Young Keyboard Bookboxes, #11.

"The Nutcracker Suite"
Peter Ilitch Tchaikovsky, Russian composer
Literary source: Hoffmann fairy tale
Premiere performance: Petrograd, 1892

Tchaikovsky's "Nutcracker" ballet was inspired by a fairy story, "The Nutcracker and the Mouse King," by Ernst Theodor Amadeus Hoffmann. The famous ballet version of the story is seen annually at Christmastime by American television audiences throughout the United States. Choreography of the modern version is credited to George Balanchine.

The ballet score comprises fifteen dances, from which an orchestral suite in eight parts has been adapted.

"The Nutcracker Suite"--(a) "Miniature Overture."--The scene in the burgomaster's home on Christmas Eve is established by two gay themes, both heard in the violins with the second being given a dainty accompaniment by the pizzicato strings.

(b) "March."--Marie, daughter of the burgomaster, dreams that her toys come to life; and her favorite, a nutcracker, leads a march around the Christmas tree. Trumpets, French horns, and clarinets introduce the march tune, which is taken up by the various sections of the orchestra.

(c) "The Dance of the Sugar Plum Fairy."--After the nutcracker is changed into a handsome prince, he takes Marie to the land of the Sugar Plum Fairy. There, a ball is given in Marie's honor. The first dancer at the ball is the Sugar Plum Fairy herself, whose dancing is accompanied by a harp-like melody played on the celesta.

(d) "Russian Dance--Trepak."--Russian dolls perform a peasant dance called the "trepak" to the rhythmically exciting music that grows faster and faster until the sound of stamping feet, simulated by the orchestra, brings the dance to an abrupt end.

(e) "Arabian Dance."--An Oriental drum effect provides the accompaniment for a languorous melody played by the clarinets, while the Arabian dolls dance in Marie's honor.

(f) "Chinese Dance."--The bassoons and double basses play a melody which describes the hopping steps of the Chinese dolls, while shrill tones of the flute and piccolo "dance" high above.

(g) "The Dance of the Flutes."--This music describes the dance performed by three toy flutes. A staccato tune is played by three real flutes to the accompaniment of pizzicato strings. The mood changes as a songlike melody is introduced by the trumpets. Presently, the first tune is heard again as the dance ends.

(h) "The Waltz of the Flowers."--The Sugar Plum Fairy waves her magic wand, and the flowers perform the final dance. A lovely harp passage introduces a waltz melody, played first by the French horns and continued by the clarinets. A second theme is heard in the strings, a third theme is played by the flute and oboe; and after each one, the first waltz melody is heard again.

Sources

Story: Chappell, W. The Nutcracker.

Story: "The Nutcracker." In Skolsky, S. The Music Book, pp. 30-44.

Sound Film: "The Sugar Plum Fairy." Dance Films.

Sound Filmstrip: Tchaikovsky, P. "The Nutcracker." In Music Stories Series. Jam Handy #1750.

"The Sleeping Beauty"
Peter Ilitch Tchaikovsky, Russian composer
Literary Source: Perrault fairy tale
Premiere performance: Saint Petersburg, Russia, 1890

Charles Perrault's well-known fairy tale, "The Sleeping Beauty," is the basis for the story of Tchaikovsky's full-length ballet in three acts. From the thirty numbers in the ballet score, the composer chose four pieces for an orchestral suite, comprised of a prologue and three "acts."

"The Sleeping Beauty"--(a) "The Lilac Fairy."--This music, which serves as a prologue to the concert suite, is dominated by a melody for the English horn and describes the Lilac Fairy who decrees that the Princess Aurora may be awakened by the kiss of a princely lover.

(b) "Adagio and Act I."--A graceful melody for strings is followed without pause by the "Act I" music, which takes up the same melody, but with a change of rhythm.

(c) "Characteristic Dance and Panorama."--The third part of the orchestral suite, or Act II music, consists of a passage, played by the woodwinds, describing a dialogue between Puss-in-Boots and the White Cat, fairy tale characters who later arrive as guests to pay honor to the newly-betrothed Princess Aurora and her Prince.

(d) "Waltz."--Although this waltz is the final number, or Act III music, it belongs to the first act of the ballet, when the Princess Aurora lies sleeping under the spell of the wicked fairy. After a stately introduction, played by the brasswinds and strings, the scene in the enchanted forest is described by a lovely waltz melody for strings, accompanied by the woodwinds and French horns. The full orchestra brings the waltz to a powerful climax.

Sources

Story: Chappell, W. The Sleeping Beauty.

Story: Perrault, C. Famous Fairy Tales, pp. 3-20.

Sound Film: "The Sleeping Beauty." Coronet Films.

Sound Filmstrip: Tchaikovsky, P. "The Sleeping Beauty."
In Stories of Music Classics Series.
Jam Handy #1770.

Opera from fairy tales

"The Golden Cockerel"
Nicholas Rimsky-Korsakoff, Russian composer
Literary source: Pushkin fairy tale
Premiere performance: Moscow, 1909

The libretto of Rimsky-Korsakoff's "opera-ballet" was adapted from the fairy tale, "The Golden Cockerel," by Russia's greatest poet, Alexandre Pushkin. A symphonic suite, arranged from the music of the original score, is made up of four parts.

"The Golden Cockerel Suite"--(a) "Introduction and Prologue."--The golden cockerel, which has a gift of prophecy, is given to the elderly King Dodon by his astrologer. When the cockerel crows, it is a sign of danger. The music of the first section of the orchestral suite, taken from the "Slumber Scene" in the first act of the opera, describes King Dodon's dream that he is safe from his enemies as the cockerel's warning announces the coming of the foe.

(b) "Prelude and Scene at the Palace."--Taken from the second act of the opera, the music establishes the scene as King Dodon and his two sons depart for the field of battle.

(c) "Dance of King Dodon and the Queen of Shemakhan." --Excerpts from the ballet music in the second act are heard in this section of the suite. With a tambourine in her hand, the Queen of Shemakhan insists that King Dodon dance with her. An Oriental tune accompanies their dancing as the King capers in a grotesque fashion.

(d) "Prelude; Bridal Procession; and Death of King Dodon."--Extracts from the music of Act III of the opera are comprised in the final section of the symphonic suite. Following the introduction, or "Prelude," a wedding march is heard, conveying the scene at the wedding of the Queen of Shemakhan and King Dodon. The music is brought to a dramatic close as the astrologer appears and demands the royal bride as the price of his golden cockerel. The infuriated King kills the astrologer as the cockerel flies overhead, then attacks and kills King Dodon.

Sources

Story: "The Golden Cockerel." In Almedingen, E. Russian Folk and Fairy Tales, pp. 147-163.

Disc Recording: Rimsky-Korsakoff, N. "Coq d'or: Suite." Columbia MS-6092.

"Hansel and Gretel"
Engelbert Humperdinck, German composer
Literary source: Grimm fairy tale
Premiere performance: Weimar, 1893

German folk tunes provide a homespun simplicity for Humperdinck's opera based on the familiar fairy tale, "Hansel and Gretel," by the Brothers Grimm.

Most of the music of the orchestral "Prelude" is drawn from the opera and woven into an integrated scheme, setting the scene for the forest adventure of Hansel and Gretel. The "Prelude" opens with the French horns and bassoons "singing" the prayer which, in the opera, is sung by the children before falling asleep in the forest. The "prayer" theme is developed in the different instruments of the orchestra; and, soon, a trumpet intones a ringing call, which serves as a counter-charm in the last act of the opera. The strings introduce a new theme describing the fearful witch, and the trumpet call is heard again. As the mood and pace of the music change, the orchestra plays a dancelike tune, which is heard in the opera when the children are rescued. The "prayer" theme is heard again, growing softer and softer, as it brings the "Prelude" to a peaceful ending.

Sources

Story: Grimm, J. Hansel and Gretel.

Sound Filmstrip: Humperdinck, E. "Hansel and Gretel." In Music Stories Series. Jam Handy #1750.

Tape Recording: Humperdinck, E. "Hansel and Gretel:
Prelude." Musical Sound Books.

"The Tale of Tsar Saltan"
Nicholas Rimsky-Korsakoff, Russian composer
Literary source: Pushkin fairy tale
Premiere performance: Moscow, 1906

The libretto of Rimsky-Korsakoff's opera was adapted from a story by Alexandre Pushkin entitled "The Fairy Tale of Tsar Saltan."

The third act of the opera contains the famous "Flight of the Bumblebee," which frequently is heard as a concert piece describing Prince Guidon, who is changed into a bee by an enchanted swan princess. The music describes the Bumblebee Prince as he circles over the royal court. The orchestra "buzzes" from beginning to end, describing the flight of the bee until it comes to rest on a ship that is sailing away from the magic island.

Sources

Story: "The Fairy Tale of Tsar Saltan." In Wheeler, P. Russian Wonder Tales, pp. 32-48.

Disc Recording: Rimsky-Korsakoff, N. "Flight of the Bumblebee." In Nature and Make-Believe. BOL #52.

IV. MUSIC DERIVED FROM LITERARY CLASSICS

> The classic literature is
> always modern.
> --Edward Bulwer Lytton

Descriptive music from literary classics

"Don Quixote"
Richard Strauss, German composer
Literary source: Cervantes novel
Premiere performance: Cologne, 1898

The inspiration for Strauss' symphonic poem was supplied by the classic novel, The Adventures of Don Quixote of La Mancha, by the Spanish writer, Miguel de Cervantes.

Subtitled by the composer "Fantastic Variations on a Theme of Knightly Character," the music consists of three parts--"Introduction," "Theme and Variations," and "Finale," --one following the other without interruption. Each of the ten variations is concerned with a musical description of an incident in the Cervantes novel about the self-styled knight errant of La Mancha.

(a) "Introduction."--A lyrical melody for strings describes Don Quixote in deep perusal of old romances of errant chivalry. Discordant and unrelated chords "tell" of his growing confusion and imminent madness, as he determines for himself a life of chivalry.

(b) "Theme and Variations."--On the score of his music, the composer has provided two superscriptions identifying the two-part theme. The first part, played by the solo cello, is the "Don Quixote" portion of the theme; and the second part, played by the bass clarinet and tenor tuba, represents Don Quixote's squire, Sancho Panza.

Although Strauss gives no other explanatory notes on the orchestral score, he has annotated the piano arrangement, placing at the head of each of the ten variations a verbal clue to the specific adventure each variation is intended to describe: (1) "Don Quixote and Sancho Panza set forth." (2) "The victorious battle with the host of the great Emperor Alifonfaron." (3) "Colloquies of Knight and Squire." (4) "The encounter with the pilgrims." (5)"The Knight's vigil beside his arms." (6) "The meeting with Dulcinea." (7) "The ride through the air." (8) "The journey in the enchanted boat." (9) "The conflict with the two sorcerers." (10) "The combat with the Knight of the Silver Moon, and the overthrow of Don Quixote."

(c) "Finale."--The defeated Don Quixote, his reason now restored, lies dying as the"Don Quixote" theme is heard in the solo cello. Soft chords from the orchestra suggest a tranquil scene as Don Quixote passes away peacefully.

Sources

Story: Cervantes, M. The Adventures of Don Quixote.

Disc Recording: Strauss, R. "Don Quixote." Columbia MS-6515.

"A Midsummer Night's Dream"
Felix Mendelssohn-Bartholdy, German composer
Literary source: Shakespearian play
Premiere performance: Potsdam, 1843

King William IV of Prussia commissioned Mendelssohn to write the incidental music for the play, "A Midsummer Night's Dream," by William Shakespeare. The music consists of thirteen numbers, the Overture being the one most frequently performed as a concert piece.

"Overture to a Midsummer Night's Dream."--Each theme in the Overture is ideally suited to Shakespeare's comedy. The listener is introduced to the magic of King Oberon's realm by four chords from the wind instruments. The first theme, a staccato passage for strings, suggests the dancing of the fairies in the moonlight and evokes the characters of the King and Queen of the fairies, Oberon and Titania; of the sprite, Puck, alias Robin Goodfellow, who delights in his pranks; of Peaseblossom, Cobweb, Moth, and Mustardseed. The second theme is more dignified and lyrical, evoking the characters of the lovers--Duke Theseus and Queen Hippolyta, Lysander and Hermia, Demetrius and Helena. The two themes are united; and, soon, the first theme is heard again. Suddenly, the brasses and woodwinds introduce a new theme which accompanies the dancing of the goblins, soon to be interrupted by the simulation of the cry of a donkey. A festive flourish from the trumpets describes the whole company assembled in the woods for the royal hunt. The music subsides, and the first theme returns, followed by the four delicate chords of the opening.

Sources

Story: "A Midsummer Night's Dream." In Miller, K. Five Plays from Shakespeare.

Story: "A Midsummer Night's Dream." In Skolsky, S. The Music Box Book, pp. 54-62.

Sound Film: "A Midsummer Night's Dream." Coronet Films.

Sound Filmstrip: Mendelssohn, F. "A Midsummer Night's Dream." In Stories of Music Classics. Jam Handy #1770.

"Pinocchio--A Merry Overture"
Ernst Toch, German-American composer
Literary source: Collodi story
Premiere performance: New York, 1935

On the title page of the score of Toch's concert overture is printed the following stanza:

> Italian lore would have us know
> That gay marionette, Pinocchio!
> With deviltry and gamin grace
> He led them all a merry chase.[5]

The composer has provided this verse in order to identify his source of inspiration: Pinocchio, the Adventures of a Little Wooden Boy, by the Italian writer, Carlo Collodi

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[5] Bagar, op. cit., p. 744.

Although not attempting to describe any of Pinocchio's adventures, the composer of this "Merry Overture" has captured the spirit and character of the mischievous little puppet, carved from a curiously animated piece of wood. The music begins with a gay dance tune for the violins. The mood changes as muted trumpets and French horns play a more dignified melody describing the cleverness of Pinocchio; and the oboe "tells" the listener that the little puppet is bowing and swaying to the rhythm of the music. Suddenly, the music becomes lively as the orchestra conveys Pinocchio's talent for unexpected mischief.

In the second part of the music, which continues without pause, comes the "merry chase" mentioned by the composer in his verse. The first violins, assuming the role of Pinocchio, begin the "chase" theme, which is soon taken up by the second violins. Then the violas join in the "chase," followed a moment later by the cellos and then by the woodwinds. The "chase" theme in the first violins indicates that Pinocchio is running ahead of his pursuers. The music ends with the return of the dance tune of the opening.

Sources

Story: Collodi, C. Pinocchio.

Tape Recording: Toch, E. "Pinocchio--A Merry Overture."
Musical Sound Books.

"Through the Looking-Glass"
Deems Taylor, American composer
Literary source: Carroll classic
Premiere performance: New York, 1923

Taylor's orchestral suite is based on the classic story, Through the Looking-Glass, by Charles Lutwidge Dodgson, who wrote under the pseudonym, Lewis Carroll.

For the program book of the premiere performance, the composer wrote:

> The suite needs no extended analysis. It is based on Lewis Carroll's immortal nonsense fairy tale, Through the Looking-Glass and What Alice Found There, and the five pictures it presents will, if all goes well, be readily recognizable to lovers of the book.[6]

The "five pictures," mentioned by the composer, are musical descriptions of five parts of the book.

(a) "Dedication."--A songlike theme, describing Carroll's poetic foreword to his book, is briefly developed in the music and leads without pause into the next part of the suite.

(b) "The Garden of Live Flowers."--This music describes the chattering of the "live flowers," which Alice discovers in a lovely garden soon after entering looking-glass country.

(c) "Jabberwocky."--After the introduction of the "Jabberwocky" theme by the full orchestra, the clarinet sets the scene as the bassoon "warns" the listener to beware of the frightful beast. The approach of the hero is announced by a march tune; and, soon, trombones and double basses describe the duel between the Jabberwocky and the hero, whose sword is "pictured" by the rapid notes of the xylophone. The solo bassoon describes the death of the Jabberwocky; and, as bells ring out, the rejoicing at the death of the beast is conveyed by the full orchestra.

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[6] Bagar, op. cit., p. 734.

(d) "Looking-Glass Insects."--The various themes of this part of the suite describe the Bee-elephant, the Gnat, the Rocking-horse-fly, the Snap-dragon-fly, and the Bread-and-butter-fly.

(e) "The White Knight."--Woodwinds introduce the White Knight, a humorous character with good intentions, as he arrives to save Alice from the Red Knight, who has taken her prisoner. The clashing of the White Knight's tin armor can be heard as he promptly falls from his horse. The full orchestra "pictures" the struggle between the knights, until, at the end of the music, they can be heard riding off into the distance.

Sources

Story: Carroll, L. Through the Looking-Glass.

Disc Recording: Taylor, D. "Through the Looking-Glass." RCA Victor LSC 2807.

Ballet from literary classics

"Scheherazade"
Nicholas Rimsky-Korsakoff, Russian composer
Literary source: an anonymous classic
Premiere performance: Paris, 1910

Written originally as a symphonic tone poem, the ballet, "Scheherazade," was choreographed by Michel Fokine in such an expert manner that it appeared that the music had been written especially for the ballet.

In Rimsky-Korsakoff's autobiography, My Musical Life,[7] he states:

> The program I had been guided by in composing "Scheherazade" consisted of separate, unconnected episodes and pictures from The Arabian Nights, scattered through all four movements of my suite: the sea and Sinbad's ship; the fantastic narrative of Prince Kalandar; the Prince and the Princess; the Bagdad festival; and the ship dashing against the rock with bronze rider upon it.

The composer, therefore, has translated into music the atmosphere and imaginative essence which unify the stories in the anonymous classic, The Arabian Nights.

"Scheherazade Suite"--(a) "The Sea and Sinbad's Ship." --The opening theme has been identified both as the motive of the sea and of Sinbad, and the theme played by the violin and harp has been called the "Scheherazade" motive.

(b) "The Tale of the Kalendar-Prince."--After an introductory passage, the "Scheherazade" theme is heard on the solo violin with harp accompaniment, followed by a theme for the solo bassoon. This part of the suite is brought to a lively climax after an orchestral interlude of Oriental character.

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[7] Nikolay Andreyevich Rimsky-Korsakoff, My Musical Life (New York: Tudor Publishing Company, 1936), p. 247.

(c) "The Young Prince and the Young Princess."--The similarity of the two main themes is thought by some authorities to represent the Prince Kamar al-Zaman, "Moon of the age," and the Princess Budur, "Full Moon."

(d) "Festival at Bagdad. The Sea. The Ship is Wrecked on a Rock Surmounted by a Bronze Warrior."--The "Sinbad" or "Sea" motive begins the movement, and the "Scheherazade" theme is heard again, followed by a brilliant orchestral description of the revels at Bagdad. The scene is changed abruptly as trombones and strings convey the picture of the storm in which the ship is wrecked, and the music is brought to a quiet ending.

Sources

Story: "Scheherazade." In Skolsky, S. _The Music Box Book_, pp. 9-22.

Story: Colum, P. _The Arabian Nights_.

Story: Watson, N. _The Arabian Nights Picture Book_.

Sound Filmstrip: Rimsky-Korsakoff, N. "Scheherazade." In _Stories of Music Classics Series_. Jam Handy #1770.

V. MUSIC DERIVED FROM OTHER STORIES

> Books are not men, and
> yet they are alive...
> --Stephen Vincent Benet

Descriptive music from other stories

"Lieutenant Kije"
Sergei Prokofieff, Russian composer
Literary source: film script
Premiere performance: Moscow, 1934

Written originally as background music for a Russian film entitled "Lieutenant Kije," the concert suite was adapted by Prokofieff from five episodes in the original score.

An amusing anecdote about the Tsar Nicholas I forms the subject of the film, which is a satire on Tsarist density. Lieutenant Kije is first "created" when the Tsar, misreading a military report, pronounces "Porootchiki je," meaning "the lieutenants," as "Porootchik Kije," and believes it to refer to an officer named Kije. His aides, who dare not inform their ruler of his mistake, contrive the existence of Kije and give him a life story.

The music of the orchestral suite, which describes incidents in the life of the fictitious Russian officer, is consistently humorous.

"Lieutenant Kije Suite"--(a) "The Birth of Kije."--An off-stage fanfare for cornet introduces the first part of the suite. The "Lieutenant Kije" theme, heard on the flute and saxophone, describes the creation of Kije in the minds of the Tsar's aides. The episode ends with a pompous march for drum and fifes, giving a mock character to the event.

(b) "Romance."--The flute and tenor saxophone play a tender love song, "telling" the listener that Lieutenant Kije has fallen in love.

(c) "Kije's Wedding."--The opening theme, a dignified melody, is followed by a more lively tune, and the episode ends as it began.

(d) "Troika."--A brisk tune, played by the woodwinds, adds to the gaiety of this high-spirited music. Describing a sleigh ride through the Russian countryside, the orchestra simulates the sound of sleigh-bells throughout the episode.

(e) "The Burial of Kije."--The Tsar's aides decide that Kije's imaginary life-story must come to an end. The fragments of melodies from the other episodes are heard, reviewing Kije's career; and the suite ends with the cornet fanfare, which was heard at the beginning.

Sources

Story: "Lieutenant Kije." In Hosier, J. The Sorcerer's Apprentice and Other Stories, pp. 1-17.

Disc Recording: Prokofieff, S. "Excerpts from Lieutenant Kije." In Rogues in Music. BOL #81.

Ballet from other stories

"Petrouchka"
Igor Stravinsky, Russian-American composer
Literary source: Stravinsky scenario
Premiere performance: Paris, 1911

The story of the ballet, "Petrouchka," originated with Stravinsky, who wrote the scenario with some assistance from the choreographer, Michel Fokine.

Stravinsky arranged a concert suite from the ballet score, which is considered his finest work; and the music has found an important place in the concert hall. The suite, which is performed without pause between the various episodes, usually is presented in the following order.

"Petrouchka Suite"--(a) "Russian Dance."--The setting is a street fair during carnival week in Saint Petersburg. As the curtain of the puppet theatre rises, the Charlatan touches each of the three puppets--Petrouchka, the Ballerina, and the Moor--who come to life and perform a Russian dance, accompanied by the full orchestra.

(b) "Petrouchka."--A pleasing lyrical passage for the piano and flute describes Petrouchka's love for the Ballerina. He declares his love, but a theme for clarinets "tells" the listener that he has been rejected.

(c) "Carnival."--The scene returns to the street fair, where an organ grinder accompanies a dancer, while near by, a rival dancer performs to the strains of a music box.

(d) "Nurses' Dance."--The carnival festivities continue as nursemaids dance to the accompaniment of a lively tune for oboe and French horns, soon joined by the violins.

(e) "The Bear and the Peasant."--A peasant playing a hand organ, simulated by the clarinets, accompanies the dancing of a trained bear, represented by the ponderous rhythms played by the tuba.

(f) "The Merchant and Two Gypsies."--Accordion music is imitated by the oboe and pizzicato strings.

(g) "The Dance of the Coachmen and Grooms."--Trumpets, accompanied by pizzicato strings, play a Russian dance tune.

(h) "Masqueraders."--Lively dance music for the flute, piccolo, and bells brings the festivities and the suite to a close.

Sources

Story: "Petrouchka." In Untermeyer, L. Tales from the Ballet, pp. 36-39.

Disc Recording: Stravinsky, I. "Petrouchka." In Petrouchka. BOL #80.

Opera from other stories

"The Barber of Seville"
Gioacchino Rossini, Italian composer
Literary source: Beaumarchais comedy
Premiere performance: Rome, 1816

Rossini's opera, based on the comedy, "The Barber of Seville," by the French dramatist, Pierre Augustin Caron de Beaumarchais, is considered the best operatic example of Italian musical humor.

The scene is seventeenth century Seville, where the young Spanish nobleman, Count Almaviva, falls in love with the beautiful Rosina. Upon this scene comes Figaro, the barber of Seville, whose clever schemes help to unite the lovers.

The Overture to the opera is considered a masterpiece of imagination and workmanship, and frequently it is heard as a concert piece. The themes in the Overture are not to be found in the opera, since the original Overture was lost and music from an earlier Rossini opera was transferred to the position of Overture to "The Barber of Seville." The gaiety and charm of this music, nevertheless, are expressive of the idea of the story of Figaro.

A melody for violins is followed by four chords which lead into the main section of the Overture, the principal theme being a lively tune for strings and piccolo. A second theme, first played by the oboe and clarinet, and then by a French horn, is followed by a spirited development of both themes.

Sources

Story: Johnson, J. The Story of the Barber of Seville.

Sound Filmstrip: Rossini, G. "The Barber of Seville."
In Opera and Ballet Stories Series.
Jam Handy #1790.

"The Marriage of Figaro"
Wolfgang Amadeus Mozart, Austrian composer
Literary source: Beaumarchais comedy
Premiere performance: Vienna, 1786

The libretto of Mozart's opera was adapted from a play, "The Marriage of Figaro," by Pierre Augustin Caron de Beaumarchais. This play, a comedy of manners, is a continuation of the story which Beaumarchais had begun in an earlier play, "The Barber of Seville." Mozart's opera, therefore, is a sequel to the opera, "The Barber of Seville," by Rossini.

The brisk Overture to "The Marriage of Figaro" is a popular concert piece, opening with a passage of eight notes, played softly by the strings and followed immediately by a melody, which is heard first in the woodwinds and then played by the full orchestra. A lyrical second theme is heard in the violins, and the brisk pace and debonair mood continue to the end of the Overture.

Sources

Story: "The Marriage of Figaro." In Bulla, C. Stories of Favorite Operas, pp. 1-17.

Disc Recording: Mozart, W. "The Marriage of Figaro: Overture." In Overtures. BOL #76.

VI. MUSIC DERIVED FROM POETRY

Poetry bids us touch
and taste and hear and
see the world...
--William Butler Yeats

Descriptive music from poetry

"Danse Macabre"
Charles Camille Saint-Saens, French composer
Literary source: Cazalis poem
Premiere performance: Cologne, 1875

Saint-Saens' descriptive music, "Danse Macabre," has been given an honorable place in the realm of ghostly concert music. Authorities agree that his music is based on the poem, "Danse Macabre," by the French poet, Henri Cazlis. Johnson[8] asserts, however, that the poem is based on a myth regarding the revels of ghosts on the night of All Souls' Day, the second day of November, commemorated in the Roman Catholic Church as a day on which intercession is made for the souls of the dead. Other sources state that Cazalis' poem and Saint-Saens' music describe the festivities of ghosts on Halloween night. Since the latter assertion is more appealing to the imaginations of children, and since Saint-Saens wrote especially for children this music filled with humorous imagery, the more logical hypothesis appears to be that the latter assertion is the interpretation which Saint-Saens intended to convey.

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[8] Johnson, op. cit., p. 264.

Apparently, the poem is not to be found in currently available sources; and, for this reason, it is reproduced below. The free translation is by Edward Baxter Perry:[9]

DANSE MACABRE

by Henri Cazalis

On a sounding stone, with a blanched thigh bone,
The bone of a saint, I fear,
Death strikes the hour of his wizard power,
And the spectres haste to appear.

From their tombs they rise in sepulchral guise,
Obeying the summons dread,
And gathering around, with obeisance profound,
They salute the King of the Dead.

Then he stands in the middle, and tunes up his fiddle,
And plays them a gruesome strain;
And each gibbering wight in the moon's pale light,
Must dance to that wild refrain.

Now the fiddle tells, as the music swells,
Of the charnal's ghastly pleasures;
And they clatter their bones, as with hideous groans
They reel to those maddening measures.

The churchyard quakes and the old abbey shakes
To the tread of that midnight host.
And the sod turns back on each circling track
Where a skeleton whirls with a ghost.

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[9] Agnes Moore Fryberger, Listening Lessons in Music (Boston: Silver, Burdett and Company, 1916), pp. 235-236.

The night wind moans in shuddering tones
Through the gloom of the cypress tree;
While the mad rout raves o'er yawning graves,
And the fiddle bow leaps with glee.

So the swift hours fly, till the reddening sky
Gives warning of daylight near,
Then the first cock crow sends them huddling below
To sleep for another year.

Even though the theme of the poem is rather macabre, the humor of Saint-Saens' musical Halloween story undoubtedly will be understood by children. In the opening bars of the music, the listener hears twelve notes, conveying the eerie scene in a churchyard where an old man, the King of Death, using the bone of a saint strikes the hour of midnight upon a tombstone. These twelve notes, played on the harp, are followed by a light passage for pizzicato strings, indicating the measured footsteps of ghosts as they tiptoe from their hiding places. The old man tunes his ancient fiddle, and the midnight revelry begins as squeaky fiddle music accompanies the dancing with a weird but exciting tune. The fiddle will not stay on pitch, being played only once a year, and the dancing stops while the old man re-tunes his fiddle. Now, the dancing grows faster and faster. Skeletons can be heard clicking their heels together as ghosts leap through the air. Then a plaintive melody is heard--a brief memory of life--and the dance continues, gaining in tempo and volume until there is a sudden hush. The oboe simulates the distant crow of a cock, announcing the dawn; and the revelers are heard scurrying quietly out of sight, for they must not be abroad in the daylight. Not until next Halloween at midnight will they have such a gay time. The old man plays a sad tune which reflects his mood; and, in the closing measures of the music, the listener hears faint sounds of the revelers scurrying away.

Sources

Poem (prose version): "Danse Macabre." In Cross, D. Music Stories for Boys and Girls, pp. 36-37.

Disc Recording: Saint-Saens, C. "Danse Macabre." In Legends in Music. BOL #59.

"The Lark Ascending"
Ralph Vaughan Williams, English composer
Literary source: Meredith poem
Premiere performance: London, 1921

Vaughan Williams' inspiration for his "Romance for Violin and Orchestra," the subtitle for this concert piece, came from a poem, "The Lark Ascending," by George Meredith.

The music describes the poem by "painting a picture" of the quiet English countryside. In the opening measures, the orchestra holds a soft chord while the violin imitates the song of the lark. As the theme for violin develops, the listener can visualize the lark soaring upwards in flight. The flute and other woodwinds suggest that other birds are about, but the lark dominates the scene until, at last, it flies out of sight.

Sources

Poem: "The Lark Ascending." In Hollander, J. Wind and the Rain.

Disc Recording: Vaughan Williams, R. "The Lark Ascending." Epic BC 1275.

"The Pleasure-Dome of Kubla Khan"
Charles Tomlinson Griffes, American composer
Literary source: Coleridge poem
Premiere performance: Boston, 1919

The famous poem, "Kubla Khan," by Samuel Taylor Coleridge, was the source of inspiration for Griffes' tone poem for orchestra. The music of Griffes' "The Pleasure-Dome of Kubla Khan" describes the poet's vision of the palace of Kubla Khan, the thirteenth century Mongol emperor, who commanded the palace to be built.

At the time of the premiere performance, the composer supplied an explanation of his music in the program notes:

> ...I have given my imagination free rein in the description of this strange palace, as well as of purely imaginary revelry which might take place there. The vague, foggy beginning suggests the sacred river, running "through caverns measureless to man down to a sunless sea." The gardens with fountains and "sunny spots of greenery" are next suggested. From inside come sounds of dancing revelry which increases to a wild climax and then suddenly breaks off... There is a return to the original mood, suggesting the sacred river and the "caves of ice."[10]

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[10] Bagar, op. cit., p. 306.

Sources

Poem: "Kubla Khan." In Untermeyer, L. Magic Circle.

Disc Recording: Griffes, C. "The Pleasure-Dome of Kubla Khan." Mercury 90422.

"Prairie"
Leo Sowerby, American composer
Literary source: Sandburg poem
Premiere performance: Interlochen, Michigan, 1929

Among Sowerby's compositions "rooted" in his native American soil is the symphonic tone poem, "Prairie," based on the well-known poem of the same name by Carl Sandburg.

The structure of the music is such that it follows, in unbroken sequence, the imagery of the following lines from Sandburg's poem, which are printed on the score of the tone poem to indicate the kind of imagery the composer has sought to evoke:

> Have you seen a red sunset drip over
> one of my cornfields, the shore of
> night stars, the wave lines of dawn
> up a wheat valley?
>
> Have you heard my threshing crews
> yelling in the chaff of a strawpile
> and the running wheat of the wagon
> boards, my cornhuskers, my harvest hands
> hauling crops, singing dreams of women,
> worlds, horizons?*

Sources

*Poem: "Prairie." In Sandburg, C. Wind Song.

Disc Recording: Sowerby, L. "Prairie." Desto (6) 421.

"Prelude to the Afternoon of a Faun"
Claude Debussy, French composer
Literary source: Mallarme poem
Premiere performance: Paris, 1894

Inspired by the poem, "The Afternoon of a Faun," by Stephane Mallarme, Debussy's best-known orchestral work is a favorite concert number. Eighteen years after its initial symphonic performance, "Prelude to the Afternoon of a Faun" was presented in Paris as a ballet with choreography by Vaslav Nijinsky.

Taking only nine minutes to play, the music evokes the landscape of pagan antiquity where the creature of the forest --half man and half goat--lies day-dreaming of bathing nymphs. The music projects a background for the dreams of the faun rather than an exact musical translation of the poem.

The leading theme for flute is heard in the opening measures, providing an atmosphere of grace and gentleness for the composition. The harp introduces a languorous passage for brasswinds; and, in the same sustained tempo, a contrasting theme is heard, first in the woodwinds and then played by muted strings. The flute melody is heard again as the music ends with the tinkling sounds of antique finger cymbals. The remote sounds of the violins and muted horns disolve into silence.

Sources

Poem: "The Afternoon of a Faun." In Creekmore, H.
A Little Treasury of World Poetry.

Disc Recording: Debussy, C. "Prelude a l'Apres-midi
d'un Faune." Angel S-36132.

Sound Film: "Afternoon of a Faun." Brandon Films.

"The Sorcerer's Apprentice"
Paul Dukas, French composer
Literary source: Goethe ballad
Premiere performance: Paris, 1897

The fanciful tale of the ballad, "Der Zauberlehrling," by the German poet, Johann Wolfgang von Goethe, was the source of inspiration for Dukas' symphonic work, "The Sorcerer's Apprentice."

The story concerns a master sorcerer's young apprentice who decides, in the absence of his master, to pronounce the spell that transforms the broom into an obedient servant.

In the opening passage of the music, an appropriate atmosphere of enchantment is established in the eerie harmonies of the strings and harp, suggesting the magic spell. After a brief silence, a rhythmic tune for three bassoons "tells" the listener that the broom has come to life and is marching off to the well for buckets of water, obeying the order of the young apprentice. Chords in the violins convey the growing misery of the apprentice, who has forgotten the magic formula that will stop the broom from its errands. The excitement mounts in the music as it describes the water flooding the house; but still, the broom hurries back and forth, dedicated to its mission. An orchestral climax, followed by an abrupt silence, depicts the apprentice as he splits the broom in two. Now, the rhythmic tune for bassoons is doubled to describe the two brooms carrying buckets to the well for more water. A sudden pause in the music denotes the return of the master sorcerer. The "magic" theme of the opening passage is heard again as the sorcerer speaks the magic formula, and four notes of the "broom" theme are heard as a conclusion.

Sources

Poem (prose version): "The Sorcerer's Apprentice." In Skolsky, S. _The Music Box Book_, pp. 45-53.

Poem (prose version): "The Sorcerer's Apprentice." In Hosier, J. _The Sorcerer's Apprentice and Other Stories_, pp. 18-24.

Sound Film: "The Sorcerer's Apprentice." Weston Woods.

Sound Filmstrip: Dukas, P. "The Sorcerer's Apprentice." In _Music Stories Series_. Jam Handy #1750.

CHAPTER V

IDEAS FOR THE PRACTICAL USE OF THE STUDY

> The lost art, that is perhaps nearest of all arts to eternity--the subtle art of listening.
>
> --William Butler Yeats

IDEAS FOR THE PRACTICAL USE OF THE STUDY

The information contained in this chapter has been prepared under the guidance afforded by the writer's experience in teaching musical appreciation and in utilizing the earlier study, described in Chapter I, in the writer's work as a children's librarian.

The foregoing information and materials cited in Chapter IV are intended as a guide for the school librarian, the teacher of music, and the classroom teacher. In order that the utilization of these materials may produce, after preliminary acquaintance, a sense of permanent possession in the listener, it is necessary to consider the methods of utilization, activities for enrichment, and aims and goals which may be attained.

I. SUGGESTED METHODS OF UTILIZATION

In imparting to children a clear understanding of the music, the writer believes it to be imperative that the librarian or teacher first familiarize the children with the story or poem on which the music is based.

Ernest Newman, noted for his writings on musical subjects, has asserted:

> If the poem...[or story] was necessary to the composer's imagination, it is necessary to mine; if it is not necessary to either of us, he has no right to affix the title of it to his work; ...if melody, harmony,

> and development are all shaped and directed by certain pictures in the musician's mind, we get no further than the mere outside of the music unless we are familiar with those pictures.[1]

The literary source of the composer's inspiration, therefore, must be understood before the music can be understood or intelligently enjoyed.

Procedures used in presenting the music may vary from one listening lesson to another, and many suitable ideas on the methods of presentation undoubtedly will occur to the creative librarian or teacher. The suggested procedure, described below, is projected by the writer merely as an example of an appropriate procedure.

Since the interest of the children has been aroused by the telling or reading of the story or poem, the proper atmosphere has been created as a background for listening to the disc or tape recording of the music. Before hearing the music, however, the children may be asked to describe their ideas of how the music will sound in interpreting specific scenes and events in the story or poem, guided in their discussion by appropriate questions asked by the librarian or teacher. This activity into the realm of imagination may increase the pleasure involved in listening and should preclude the necessity for insistence on concentration and attention as the children follow the sequence of scenes and events described in the music.

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[1] Lawrence Gilman, Stories of Symphonic Music: A Guide to the Meaning of Important Symphonies, Overtures, and Tone Poems from Beethoven to the Present Day (New York: Harper and Brothers Publishers, 1907), pp. xiii-xiv.

After the music has "spoken" for itself, the librarian or teacher may find it worth-while to guide the children in a discussion to summarize the composer's interpretation of the story or poem. Suitable questions to guide their discussion are, for example: "Does the music help you to 'see' the story in your 'mind's eye'?" "Which sections of the music are played softly?" "For what reasons did the composer indicate that these sections of his music should be played softly?" "Which sections of the music are lively, and why?" Examples of questions which may follow the presentation of a ballet story and music are: "Can ballet be a form of storytelling?" "As you listened to the music, did you 'see' the action of the story as a ballet?" "Can dancing be as dramatic as storytelling?" "In what ways does the ballet music make the story vivid?"

These and other appropriate questions may lead to requests for hearing the music again. Schauffler has said, "The classics seldom commend themselves at first approach... But on closer acquaintance,...the classics are the only things in music which can bear repetition."[2] With each subsequent hearing of the music, the children may discover musical effects and interpretations of the story or poem which were not discerned before. Only with recurrent listenings can the children acquire a sense of familiarity with the music; and just as children enjoy hearing a good story over and over again, so will they enjoy being the "concert audience" for repeated performances of the music.

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[2] Robert Haven Schauffler, The Magic of Music (New York: Dodd, Mead and Company, Inc., 1935), p. 75.

II. ACTIVITIES FOR ENRICHMENT

When introducing to children a musical work for which a sound filmstrip is available, the story and excerpts of the music may be presented at once. This form of the story and music, although valuable to the listening lesson, should not supplant the actual reading or telling of the story or listening to the complete musical work or, in some instances, a complete section of the musical work. This applies also to the showing of related sound films. These materials are intended to be utilized for enrichment of the study of music and its related literary sources.

Familiarizing the children with the various families of instruments in the symphony orchestra before beginning the series of appreciation lessons suggested in this study may enhance the pleasure of listening to the music. Helpful sound films and sound filmstrips for this purpose are available from various companies, such as Coronet Films, and the

Jam Handy Organization. Large full-color posters of the individual instruments of the symphony orchestra are available from Bowmar Records, Inc. Smaller pictures of the individual instruments, suitable for the bulletin board, are available from Keyboard Publications, as are small cardboard figures of members of the orchestra pictured, in correct playing position, with each instrument. These figures may be assembled into stand-up positions for display of the proper make-up of the symphony orchestra. Available from the 3-M Company are overhead projector transparency masters of the individual instruments of the symphony orchestra. In addition, charts and overhead projector transparencies of musical themes are available from Bowmar Records, Inc.

Books and other helpful materials on this subject may be located by the school librarian, assisted by the music teacher; and, undoubtedly, most school libraries will already house a number of books and other materials dealing with the symphony orchestra and its various families of instruments.

The librarian and teacher may find it valuable to deepen the children's enjoyment of the stories, poems, and music by exploring the lives of the composers and known authors. The acquisition of such biographical facts supplies knowledge which, although secondary to knowledge of the stories, poems, and music, may strengthen the intellectual understanding of the music and its related literary sources.

The listening lessons in literary and musical appreciation may be correlated effectively with other areas of the curriculum in the elementary school. In the study of history and geography of a particular country, nothing could be more vitalizing to that study than the acquisition of knowledge of that country's music and literature. The listening lessons in music derived from literary sources obviously may be correlated with the English and reading programs in the school.

The information and materials cited in Chapter IV may serve as points of departure for artistic and creative development. When the listening lessons in music and its related literature are correlated with the other arts, activities to enrich appreciation may take a variety of forms, a number of which are exemplified below. Children may be encouraged to:

1. Perform their own free rhythmic dance interpretations of ballet stories and music. In asserting that free rhythmic dancing is not dependent on background, Cole states:

> There is the capacity within each child to do surprisingly beautiful things when encouraged and freed by the teacher. . . . The beautiful dancing is in the child already. What the teacher does is to remove fear and embarrassment and help it come out.[3]

2. Participate in dramatic re-creations of stories from which music has been derived, using recordings of the composers' interpretations as background music.

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[3] Natalie Robinson Cole, The Arts in the Classroom (New York: The John Day Company, Inc., 1940), p. 69.

3. Construct scroll theatres and make puppets for the re-enacting of stories or poems, with recordings of related musical works being used as background music for the performance.

4. Listen for various moods in the music and paint impressions in abstract designs.

5. Sketch dancers for particular scenes of a ballet.

6. Paint or draw pictures or a frieze depicting scenes which are described in the music and its related literary sources.

7. Make dioramas representing favorite scenes in the story and those described in the music.

8. Draw pictures of orchestral instruments.

Detailed instructions and special recipes for materials and techniques used in creating puppets, scroll theatres, and in making dioramas are to be found in Brown's A-V Instruction, Materials, and Methods.[4]

In guiding children in their artistic endeavors, the librarian or teacher may need to remember that children's art has a characteristic of its own; and the spontaneous self-expression of children, with a minimum of adult guidance and adult standards of judgment, will produce desirable results free of the rigid stereotypes that inhibit the child's growth, and inhibit development of artistic and creative ability.[5] Cole insists that "the teacher should remember that the growing process is more important than the end product--the child more important than the picture."[6]

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[4] Brown, op. cit., pp. 307-313.

These works of children's art may be displayed either in the school library or in the classroom.

III. AIMS AND GOALS

Since it is probable that many school librarians have had no musical training, or perhaps only limited musical training, it is logical to assume that the librarian may feel a hesitancy in attempting to develop in children a knowledge and love of good music. The lack of musical training, however, need not be a deterrent to providing vital experiences in musical appreciation for children. Scholes has stated, "The power of enjoying and loving the best music is not a rare and special privilege, but the natural inheritance of every one."[7] The librarian need not be a skilled musician, or musically trained at all, in order to acquire and impart to children an appreciation of fine music; and it is not only appropriate but important for the librarian to assist in formulating and in carrying out the musical appreciation program in the elementary school.

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[5] Cole, *op*. *cit*., p. 23.

[6] *Ibid*.

[7] Percy A. Scholes, *The Listener's Guide to Music* (eighth edition; London: Oxford University Press, 1933), p. vi.

Aesthetic awareness. Eminent authorities assert that children expand their aesthetic awareness by observing the tastes of other people. The effective school librarian, teacher of literature, and music teacher, therefore, have a significant function as "taste-makers." They are in a position to influence children's preconceived musical and literary attitudes and to guide children in the development of aesthetic appreciation of great music and literature.

A knowledge of the arts opens a new world to children, and early exposure to aesthetics will enable them to develop standards of good taste and to decern a fine musical composition or an excellent work of literature.

> The dissemination of good taste in art is an obligation upon schools. . . . There is no better summary than that of President Burk of the San Francisco State Normal School. "The world," he says, "uses vocations as a means of bread winning, but the world also uses music, art, literature, the drama just as intensely, just as essentially, just as relevantly. . . . These are as legitimate and important goals of education as bread winning."[8]

Intellectual understanding and appreciation. In the opinion of the writer, adults often are prone to underestimate children's capacities for intellectual understanding in most areas of the curriculum, including the area of music. Even children of primary school age, who certainly are capable of understanding and enjoying a good story or poem, are capable also of intellectual understanding and enjoyment of good music when it is introduced in the proper manner. For those few children who may not have this capacity at such an early age, exposure to great music will develop a foundation on which to base their musical tastes.

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[8] Dickinson, *op. cit.*, p. 13.

Educators generally agree that children, during the elementary school years, manifest the type of responsiveness and interest on which an understanding and appreciation of music and literature can be readily developed. Early in the elementary school years, children should be taught that music can be something more than sounds--an art form that contains ideas which are developed as in literature.

Intelligent listening. The skill of listening intelligently to music is one which must be developed, and the acquisition of this skill is dependent upon guidance.

> The enjoyment of music depends upon perceptive listening. And perceptive listening is something that we achieve gradually. . . . By acquiring a knowledge of the circumstances out of which a musical work issued, we prepare ourselves for its multiple meanings. . . .[9]

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[9] Joseph Machlis, The Enjoyment of Music (New York: W. W. Norton and Company, Inc., 1963), p. 423.

Cornelia Spencer, in her book entitled How Art and Music Speak to Us,[10] introduces the reader to two "non-word" ways of talking--music and art. "Though there are many different languages and thousands of words, . . . there are other, and sometimes better ways of sharing feelings and ideas. . . ."[11]

Development of the combined skills in the "non-word" ways of listening to and enjoying music and in the "word" ways of listening to and enjoying literature may provide many pleasurable and worth-while hours for the child who possesses these combined skills.

Character building. Lowenfeld states that in our present educational system, everything points toward learning, which, in most instances, means acquiring knowledge. Our "one-sided" education with emphasis on knowledge has neglected those attributes of growth which are responsible for the development of the individual's sensibilities, for his spiritual life, as well as for his ability to live cooperatively in a society.[12]

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[10] Cornelia Spencer, How Art and Music Speak to Us (New York: The John Day Company, 1963).

[11] Ibid., p. 9.

[12] Viktor Lowenfeld (ed.), Creative and Mental Growth (third edition; New York: The Macmillan Company, 1957), p. 2.

Aesthetic and creative activities, such as those suggested in this study, possibly may help to provide the necessary balance in children's development. One aim of this study, therefore, is to assist in fostering a renewed emphasis on the arts in the elementary school curriculum as a possible aid to character building.

CHAPTER VI

SUMMARY AND CONCLUSIONS

> Let the love of literature
> ...and above all music enter
> into your lives.
> --Theodore Roosevelt

SUMMARY AND CONCLUSIONS

I. SUMMARY

The purposes of this study are four-fold: (1) to provide elementary school librarians, teachers of music, and classroom teachers with information and sources of materials for use in listening lessons in music derived from literary sources; (2) to project ideas for the practical use of the study and to suggest ways in which the study may be utilized in combining the teaching of musical appreciation and appreciation of literature with the other arts and other areas of the elementary school curriculum; (3) to set forth aims and goals which may be attained through utilization of the information and the materials cited in Chapter IV of the study; (4) to furnish indexes which afford accessibility to the data.

The writer has attempted to point out that more is needed in the culture of the listener than frequent association with beautiful works of music, since the acquisition of the skill of listening intelligently to music depends on knowledge of the source of the composer's inspiration. Familiarity with the literary sources that have inspired the writing of good music will increase the permanent benefits to be derived from each art form.

In addition, the writer has attempted to place equal emphasis on the literary sources and their related musical works; and consideration has been given to the appropriateness and importance of the elementary school librarian's assistance in formulating and carrying out the program of listening lessons in musical works derived from literary sources.

II. CONCLUSIONS

The results of the research, undertaken in the preparation of the present study, indicate that there is a need for the writing and publication of books in which additional stories that have inspired the writing of music are re-told in appropriate language and format for children. The writer has found it disappointing that many stories, on which musical works have been based, are not available in sources for children to read for themselves.

A large number of musical works derived from literary sources apparently have become outmoded and relegated to the annals of music, being no longer a part of current orchestral, ballet, and opera repertories; and, consequently, recordings of these obscure works are not currently available.

In some instances, the writer was unable to locate analyses of symphonic portions of operatic works.

These reasons have necessitated the exclusion of a large number of titles of musical works derived from literary sources, which were planned originally for inclusion in the present study, since the inclusion of the title of a musical work was dependent upon certain determining factors: (1) the suitability of the music to the maturity level of elementary school children, (2) a source of the story or poem for children, (3) a source of a recording of the music, (4) analysis of the music.

The writer has been impressed by the myriad works of literature for which composers have written symphonic, ballet, and operatic settings. Although the present study has by no means exhausted the subject, the writer has been successful in locating the required data for a large number of musical works and their related literary sources for inclusion in the study.

In arriving at personal conclusions concerning the value of that which has been accomplished by this research, the writer feels that the utilization of the study may prove to be of significant value to elementary school librarians, teachers of music, and classroom teachers in that it may encourage them to engage in heretofore untried methods of fostering musical and literary appreciation, it may encourage them to create new ideas and approaches, and it may encourage them to expand their knowledge and interests in this area by engaging in further research on the subject of literary sources which have inspired the writing of good music.

ANNOTATED BIBLIOGRAPHY

OF

RECOMMENDED SOURCES FOR CHILDREN

ANNOTATED BIBLIOGRAPHY OF RECOMMENDED SOURCES FOR CHILDREN

A. BOOKS

Almedingen, E. M. *Russian Folk and Fairy Tales*. In *Folk and Fairy Tales from Many Lands Series*. New York: G. P. Putnam's Sons, 1963.
Among the thirteen Russian tales in this collection is "The Golden Cockerel," on which the opera by Rimsky-Korsakoff is based. This collection of tales has been selected from and based on the standard work of A. N. Afanasiev, published in Berlin in 1922. Almedingen's collection does not represent a strict or conventional translation of the earlier work, however, since some of the stories in the present edition include several variants of a folk or fairy tale woven together in one story. This edition, attractively illustrated by Simon Jeruchim, will be especially enjoyed by children in grades 3-6.

Andersen, Hans Christian. *The Emperor and the Nightingale*. New York: Pantheon Books, Inc., 1959.
The text of this small volume is a translation of the original Andersen version of "The Nightingale." Only the title has been changed. Stravinsky's symphonic tone poem, "The Song of the Nightingale," is based on this Andersen fairy tale. Being published in a book all to itself will enhance the appeal of this charming fairy tale for children in grades 3-5, as will Bill Sokol's vague, childlike drawings, mostly in black and white.

Appleby, William, and Frederick Fowler. *The Sleeping Beauty, and The Firebird; Stories from the Ballet*. New York: Henry Z. Walck, Inc., 1964.
Information is included in this edition to assist in the understanding of the music of the two ballets, with commentary on Tchaikovsky's and Stravinsky's music. The authors re-tell the stories of the Perrault fairy tale and the Russian legend on which the two ballets are based. Alan Clark's illustrations, although they do not compare with Warren Chappell's illustrations for books of this type, nevertheless are attractive and will have special appeal for children in grades 3-5, as will the adaptations of the stories.

Aulnoy, Marie Catherine, Mme. La Comtesse d'. *Children's Fairyland*. New York: Henry Holt and Company, Inc., 1919. [o.p.]

Although this book has been out of print since 1946, there is the possibility that it may be included in some school library collections or available for loan from other libraries. These fairy tales of the Countess d'Aulnoy were translated from the French and adapted by J. R. Planche in about 1860. The contents of this collection include the story, "The Green Serpent," on which Saint-Saens based his music for one section of his ballet, "The Mother Goose Suite," which is entitled "Little Ugly One, Empress of the Pagodas." The Countess d'Aulnoy's fairy tales were written during the latter part of the seventeenth century, after the fashion of Perrault's fairy tales. The lively silhouette illustrations by H. M. Olcott add to the pleasant appearance of this edition of colorful and romantic fairy tales for children in grades 4-6.

Aulnoy, Marie Catherine, Mme. La Comtesse d'. Fairy Tales. Philadelphia: David McKay Company, 1923. [o.p.]

This complete authoritative collection of the Countess d'Aulnoy's fairy tales is also out of print, nevertheless it is included in this listing of recommended sources in the hope that it may be included in some school library collections. These fairy tales were translated from the French by J. R. Planche in about 1860. This collection also includes the story of "The Green Serpent," which apparently does not appear in any currently available sources.

Bulla, Clyde Robert. More Stories of Favorite Operas. New York: Thomas Y. Crowell Company, 1965.

In this companion volume to the author's Stories of Favorite Operas, listed below, the dramatic action of twenty-two famous operas is described. Some of the opera stories included are adaptations of literary sources, such as the Wagnerian opera, "The Flying Dutchman," from the German legend of the phantom ship. The date of first performance, a list of the characters, the name of the librettist, and a brief biographical sketch of the composer of each opera are included in this clear and simple scene-by-scene presentation of the stories, which children from grades 3-7 will enjoy reading. The book is illustrated with black and white line drawings by Joseph Low.

Bulla, Clyde Robert. The Ring and the Fire; Stories from Wagner's Nibelung Operas. New York: Thomas Y. Crowell Company, 1962.

The stories of Richard Wagner's four "Ring" operas are re-told in four separate chapters, each divided into acts and scenes. Main themes from the music are included at the end of the book, as well as a list of characters and an index. This volume is beautifully illustrated by Clare and John Ross and is prefaced by a brief biographical sketch of the composer.

Bulla, Clyde Robert. Stories of Favorite Operas. New York: Thomas Y. Crowell Company, 1959.
A brief introduction is given to each of the twenty-three stories which are re-told here, providing information about the origins of the stories, as well as about the lives of the composers. Included in this collection are the stories of Mozart's opera, "The Marriage of Figaro," and the Wagnerian opera, "Parsifal." The stories are clearly and simply written, eliminating the difficulty a child might have in following the most complicated plot. Although Robert Galster's illustrations are in black and white, they are completely charming and add to the appeal of this valuable book for children.

Carroll, Lewis. Through the Looking-Glass, and What Alice Found There. New York: Saint Martin's Press, Inc., 1953.
This fantasy for children, a sequel to Lewis Carroll's Alice in Wonderland, contains the famous "Jabberwocky" poems and the classic tales which long have been entertaining children and on which Deems Taylor based his descriptive music, "Through the Looking-Glass." The illustrations by Sir John Tenniel are from the original edition.

Cervantes, Miguel. The Adventures of Don Quixote de la Mancha. New York: Alfred A. Knopf, Inc., 1960.
Cervantes' classic novel is here adapted for young readers by Leighton Barret from the Motteux translation of the Spanish edition, originally published in two parts in 1605 and 1615. Children in the upper elementary grades will find in Warren Chappell's delightful drawings an added incentive to read this story about the many rare and dreadful adventures and the strange enchantments that befall Don Quixote. Richard Strauss' symphonic tone poem, "Don Quixote," is based on this literary classic.

Chappell, Warren (adapter and illustrator). Coppelia, the Girl with Enamel Eyes. New York: Alfred A. Knopf, Inc., 1965.
This beautifully illustrated adaptation of the story of the Delibes' ballet, "Coppelia," based on the E. T. A. Hoffmann story of "The Sandman," includes excerpts from the musical score of the ballet which describes events in

the story of a remarkably lifelike doll. This is a book that children will delight in reading for themselves or in hearing read, and Warren Chappell's illustrations are always a delight to children.

Chappell, Warren (adapter and illustrator). The Nutcracker. New York: Alfred A. Knopf, Inc., 1958.
Main themes of Tchaikovsky's music for the ballet, "The Nutcracker," are included in this lovely book for children, which re-tells the E. T. A. Hoffmann fairy tale of "The Nutcracker," on which the ballet is based. The language is suitable for reading by children in grades 3-5 or for reading to younger children. Warren Chappell's full-page colored illustrations and black and white border decorations are reminiscent of the German woodcuts of the nineteenth century.

Chappell, Warren (adapter and illustrator). The Sleeping Beauty. New York: Alfred A. Knopf, Inc., 1961.
This re-telling of the fairy tale ballet, based on the famous Perrault fairy tale, "The Sleeping Beauty," is interspersed with excerpts from Tchaikovsky's music for the ballet. The simple form and beautiful picture-book format make this little volume ideal for use in the story hour with primary school children; yet, it will be enjoyed by children in the upper elementary grades who may read it for themselves. The handsome illustrations by Mr. Chappell are done in rich colors.

Collodi, Carlo. Pinocchio, the Adventures of a Little Wooden Boy. In The Rainbow Classics Series. Cleveland, Ohio: The World Publishing Company, [n.d.]
Written in the late nineteenth century, this Italian classic for children is a light-hearted fantasy in which a little wooden puppet named Pinocchio, carved from a piece of wood that talks, has some extraordinary adventures as a result of his ardent curiosity. The translation for this edition is by Joseph Walker, and the very amusing illustrations are by Richard Floethe. Ernst Toch's concert overture, "Pinocchio," describes this mischievous little puppet.

Colum, Padraic (ed.). The Arabian Nights; Tales of Wonder and Magnificence. New York: The Macmillan Company, 1953.
Generally considered the finest and most distinctive edition of the Scheherazade stories for children, the Lane translation is closely followed with a few adaptations which do not detract from the literary quality of the prose or from the Oriental flavor of the nine stories

included in this edition for boys and girls in grades 5-7. These stories are the basis for Rimsky-Korsakoff's ballet suite, "Scheherazade." The thirty-five two color illustrations by Lynd Ward are charming, and they contribute to the distinctive quality of this book.

Colum, Padraic. The Forge in the Forest. New York: The Macmillan Company, 1925. [o.p.]

This collection of legends and hero stories includes a spirited re-telling of the Greek myth of Phaethon, on which Saint-Saens based a symphonic tone poem entitled "Phaeton." In this and the other stories re-told in this out-of-print edition, Mr. Colum preserves the spirit of the mythical tales.

Colum, Padraic. The Stone of Victory and Other Tales of Padraic Colum. New York: McGraw-Hill Book Company, Inc., 1966.

Thirteen stories chosen by the author from seven of his books, six of which are out of print, are included in this excellent collection. Some of the tales are adaptations of traditional stories and legends, while others are original stories by Mr. Colum. One of the legends re-told here is the Breton legend of the lost city of Ys, on which Edouard Lalo based his opera, "The King of Ys." This book is illustrated with appropriate black and white drawings by Judity Gwyn Brown.

Creekmore, Hubert (ed.). A Little Treasury of World Poetry. New York: Charles Scribner's Sons, 1952.

Stephane Mallarme's poem, "The Afternoon of a Faun," which inspired the writing of Debussy's orchestral work, "Prelude to the Afternoon of a Faun," is included in this excellent collection of poetry from many countries of the world. The Mallarme poem is here translated from the French by Aldous Huxley. This is a valuable book to add to the poetry shelf in the school library.

Cross, Donzella. Music Stories for Girls and Boys. Boston: Ginn and Company, 1926. [o.p.]

This out-of-print book was originally intended to be a supplementary reader for children in the intermediate grades. The author states in the preface that the purpose of the book is to acquaint the reader with the "literary gems which have afforded material for the compositions of distinguished music writers." This book is recommended here mainly because of the author's excellent prose version of the Henri Cazalis poem, "Danse Macabre," on which is based Saint-Saens' descriptive music of the same name.

Fenner, Phyllis R. (comp.). Giants and Witches and a Dragon or Two. New York: Alfred A. Knopf, Inc., 1943.

This collection includes excellent versions of seventeen stories, among which is the Russian legend of the forest witch, "Baba-Yaga," the inspiration for Anatol Liadov's folk tale for orchestra. "Baba-Yaga" is a good story for telling or reading aloud to children at any time of year, but it is especially appropriate for the Halloween season, as are many of the other tales in this book. The drawings by Henry C. Pitz add to the pleasantly scary appeal of this edition for children in grades 4-6.

Grimm, Jacob, and William Grimm. Hansel and Gretel, a Story of the Forest. New York: Alfred A. Knopf, Inc., 1944.

The familiar fairy tale of the children lost in the forest is presented here in an attractive edition that is handsomely illustrated by Warren Chappell in dark shades contributing to the mood of the forest setting. Four selected melodies from the score of Humperdinck's opera, "Hansel and Gretel," have been especially arranged by Miss Elizabeth Quaile for young students of the piano, and each arrangement is reproduced on a page to itself. Both the story and format will have appeal for children in grades 3-5.

Hazeltine, Alice Isabel, and Elva Sophronia Smith (eds.). The Easter Book of Legends and Stories. New York: Lothrop, Lee and Shepard Company, Inc., 1947.

Included in this anthology are stories, poems, and plays representing the best of the secular literature of the Easter season, as well as the literature based on the Biblical theme of Eastertime. Among the legends in this collection is Marguerite Clement's version of "Ys and Her Bells," a well-written narrative re-telling the Breton legend of the submerged city of Ys, which inspired the writing of Edouard Lalo's opera, "The King of Ys." The Clement version of the legend appears to be unique in that it places the time only on Easter Day when Ys is said to rise from the depths of the sea, and the cathedral bells may be heard by those who have no sin in their hearts. Pamela Bianco's modest black and white illustrations are most appropriate for the text of this edition.

Hollander, John, and Harold Bloom (eds.). Wind and the Rain. New York: Doubleday and Company, Inc., 1961.

This anthology of poetry is now in print only in a paperback edition. The poems selected for this collection will appeal mainly to children in the upper elementary grades. Included in this anthology is the George Meredith poem, "The Lark Ascending," on which Vaughan Williams based his descriptive music of the same name.

Hosier, John. The Sorcerer's Apprentice and Other Stories. New York: Henry Z. Walck, Inc., 1961.
Each of the five stories in this book has inspired the writing of good music, and each story is re-told in such a way as to present the situation and character that the composer had in mind. At the end of each of the stories is a brief analysis of the music. This small volume, with its black and white illustrations by Bettina, is a valuable source in that all of the stories included are well-written for children in grades 4-6. Moreover, this book has been found to be the best source for two stories on which music is based: "Lieutenant Kije," a Russian film for which Prokofieff wrote the background music; and "Hary Janos," a legend which inspired Kodaly's opera of the same name. In addition to the title story, on which Dukas based his descriptive music, "The Sorcerer's Apprentice," are: "William Tell," a legend which inspired the writing of Rossini's opera; and "Some Merry Pranks of Till Owlglass" ("Owlglass" being the English translation of the German word, "Eulenspiegel"), a legend on which Strauss based his orchestral work, "Till Eulenspiegel's Merry Pranks."

Jagendorf, M. A. (adapter). Tyll Ulenspiegel's Merry Pranks. New York: The Vanguard Press, Inc., 1938.
Thirty-seven stories of the adventures of Tyll Ulenspiegel (generally spelled "Till Eulenspiegel") are adapted here from the legends that have grown up in Germany and Flanders, the two countries that claim this legendary character as their own. Although no connection is provided between the tales and Strauss' music, which the tales inspired, the adaptations of these humorous stories will appeal to children in grades 4-6, as will the suitable illustrations by Franz Eichenberg.

Johnson, Johanna (adapter). The Story of the Barber of Seville. New York: G. P. Putnam's Sons, 1966.
The story of Rossini's famous opera, "The Barber of Seville," is re-told here in a light-hearted, narrative form. The humorous story of Figaro, the barber of Seville, and his clever schemes to help the young lovers will be enjoyed by children in grades 3-6. Susan Perl's illustrations are perfectly suited to the text.

Miller, Katherine (ed.). Five Plays from Shakespeare. Boston: Houghton Mifflin Company, 1964.
Skillful abridgements are presented here of five

Shakespearian plays, all of which may be read and enjoyed by upper elementary school children. Included in this collection is the comedy, "A Midsummer Night's Dream," for which Mendelssohn wrote the incidental music. This edition also is intended to be useful for dramatic production, since production notes and diagrams for the costuming and staging are included. In addition, several examples of sixteenth and seventeenth century music have been arranged by Norman Cazden and are contained in a separate section. The handsome illustrations by Lynd Ward enhance the appeal of this edition.

Perrault, Charles. Cinderella, or The Little Glass Slipper. New York: Charles Scribner's Sons, 1954.

This distinctive picture-book edition of Perrault's famous fairy tale was awarded the Caldecott Medal in 1955. Marcia Brown's soft and delicately tinted illustrations create a charming fairyland atmosphere for the classic story, which was Prokofieff's inspiration for the writing of his famous "Cinderella" ballet. On the title page of this edition is printed: "A Free Translation from the French of Charles Perrault." The language of this "free translation" is perfectly suited for the story hour with primary school children, while the large print adds to the usefulness of this book for independent reading by children in grades 3-4.

Perrault, Charles. Famous Fairy Tales. New York: F. Franklin Watts, Inc., 1967.

All of Perrault's "famous eight" fairy tales, as first published in 1697, plus one other Perrault fairy tale, have been translated by Sarah Chokla Gross and published here with illustrations by Charles Mozley. First known as Histories and Tales of Long Ago with Morals, the "famous eight" include "The Sleeping Beauty," "Little Red Riding Hood," "Hop-o'-my-Thumb," "Puss-in-Boots," "Blue Beard," "Riquet with the Tuft," "Cinderella," and "Diamonds and Toads." The additional story included here is "The Three Wasted Wishes." All of the stories in this large-type edition are complete and unabridged. The musical works, cited in Chapter IV of this study, for which this edition of Perrault's fairy tales is recommended, are: Prokofieff's "Cinderella" ballet, Tchaikovsky's "Sleeping Beauty" ballet, and the first and fifth sections of Ravel's "Mother Goose" ballet suite based on the story of "The Sleeping Beauty."

Perrault, Charles. Perrault's Complete Fairy Tales. New York: Dodd, Mead and Company, Inc., 1961.

"Beauty and the Beast," the familiar fairy tale on which the fourth part of Ravel's "Mother Goose" ballet is based, is among the fourteen stories included in this excellent collection of fairy tales for children in the middle and upper elementary grades. The first eleven stories in this collection are from the pen of Charles Perrault. To these have been added three others, two from the pen of the Countess d'Aulnoy, and the other, "Beauty and the Beast," being credited in this edition to Madame Leprince de Beaumont. Johnson asserts, however, that there is no doubt that Madame Gabrielle Susanne Barbot de Gallos de Villeneuve is the author of "Beauty and the Beast," since the story was credited to her when it first appeared in Le Cabinet des Fees (1785-89).[1] The present edition of these tales, nevertheless, contains an excellent collection of stories by authors who represent an appropriate group to have their works printed together in one volume.

Picard, Barbara Leonie (adapter). Stories of King Arthur and His Knights. New York: Henry Z. Walck, Inc., 1955.
The King Arthur legends are re-told in this volume in a straightforward, modern English version which provides an excellent means for children in the elementary grades to read the legends for themselves without losing any of the spirit of the language used by the medieval writers. The wood engravings by Roy Morgan, and the general format offer additional enticements for children to read this outstanding book. The versions of the Arthurian legends presented here are based on Malory's "Morte d'Arthur," and on other sources of the legends. Included is a superb version of "The Quest of the Holy Grail," on which the Wagnerian operas, "Lohengrin" and "Parsifal," are based. In addition, the symphonic tone poem, "Tintagel," by Sir Arnold Bax, is based on the Arthurian legends.

Picard, Barbara Leonie (adapter). Tales of the British People. New York: Criterion Books, Inc., 1961.
Historical notes introduce each of the nine tales retold in this edition. These tales are representative of the many stories brought to the British Isles by the Celts, Romans, Saxons, Danes, and Normans, who settled in Britain. Among the heroes of these tales is Beowulf, the inspiration for Howard Hanson's symphonic work, "Lament for Beowulf." The tales in this edition are

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[1] Johnson, op. cit., p. 185.

well-written for children in grades 5-7 to read for themselves.

Prokofieff, Serge. *Peter and the Wolf*. New York: Alfred A. Knopf, Inc., 1940.
This Russian folk tale, charmingly illustrated here by Warren Chappell, was chosen by the Russian composer, Prokofieff, as the subject for his musical fairy tale, "Peter and the Wolf." The music was written with the intention of helping children learn to identify the instruments of the symphony orchestra. Incidents in the story are linked to themes in the music by excerpts from the score being interspersed among the colorful illustrations in this edition of the story. This small volume has a foreward by the eminent Russian conductor, Serge Koussevitzky, who states, ". . . The unusual illustrations have captured the feeling of this truly delightful story which Prokofieff expressed so humorously in music."

Rackham, Arthur (comp.). *Arthur Rackham's Fairy Book*. Philadelphia: J. B. Lippincott Company, 1950.
Twenty-three tales gathered from Grimm, Andersen, Perrault, and other writers are included in this collection of "old favorites with new illustrations." The illustrations, by the compiler of this collection, include eight in full color and fifty-three in black and white, all of which contribute to the spirit and action of the stories. Of particular interest is the story of "Goldilocks and the Three Bears," on which Eric Coates based his descriptive music entitled "The Three Bears: A Phantasy."

Sandburg, Carl. *Wind Song*. New York: Harcourt, Brace and World, Inc., 1960.
The poems in this edition were selected by Sandburg himself from his published works, with the addition of sixteen other Sandburg poems appearing in print for the first time. The symphonic tone poem, "Prairie," by Leo Sowerby, is based on excerpts from Sandburg's "Prairie." The illustrations, designed for this edition by William A. Smith, are black and white drawings which appear in each of the seven groupings of poems. This distinctive book will appeal to children in the middle and upper elementary grades as well as to older readers.

Sandys, E. V. (adapter). *The Story of Peer Gynt*. New York: Thomas Y. Crowell Company, 1941.
This book contains a complete prose version of the Norse legend as re-told in the dramatic poem, "Peer Gynt," by Hendrick Ibsen. The incidental music for Ibsen's play

was composed by Edvard Grieg; and at suitable points in this edition of the story, five of the most popular themes from the score of Grieg's music are reproduced. These five themes, with the composer's name appearing at the beginning of only three of them, form the only link in this edition between the play and Grieg's music. The illustrations by Fritz Eichenberg are appealing black and white drawings in which the illustrator has captured the drollery and fantasy of Ibsen's drama.

Sherwood, Merriam (translator). The Tale of the Warrior Lord, El Cantar de Mio Cid. New York: Longmans, Green, 1930.
The epic of Spain, "El Cantar de Mio Cid" (circa 1140), is here translated from the Spanish in a dramatic prose version recounting the deeds of the great Spanish warrior and hero, Rodrigo (or Ruy) Diaz de Bivar, who was born in 1026. The Moors called him the "Cid Campeador," which in English means the "Fighting Chief." This translation of the epic, suitable for children in grades 7-9 to read for themselves, is appropriately illustrated by Henry C. Pitz. The opera, "The Cid," by Massenet, is based on this famous epic.

Skolsky, Syd. The Music Box Book. New York: E. P. Dutton and Company, Inc., 1946. [o.p.]
In this excellent book for children, Miss Skolsky retells six stories, five of which are cited in the present study as literary sources from which music has been derived. The stories of the five musical works include: "Scheherazade," by Rimsky-Korsakoff; "The Nutcracker," by Tchaikovsky; "The Sorcerer's Apprentice," by Dukas; "A Midsummer Night's Dream," by Mendelssohn; and "Till Eulenspiegel's Merry Pranks," by Strauss. At the end of each of the stories is presented a description, in words and miniature pictures, of the musical interpretation. In addition, a brief introduction to the instruments of the orchestra is provided. Roberta Paflin's colorful illustrations are delightful, and they add to the appeal of this book for children in grades 4-8.

Untermeyer, Louis (ed.). The Magic Circle; Stories and People in Poetry. New York: Harcourt, Brace and World, Inc., 1952.
More than one hundred poems are included in this collection, conveying to children the story value in poetry. The poems are grouped under eight headings: "Strange Tales," "Gallant Deeds," "Unforgetable People," "Our American Heritage," "Fables," "All in Fun," "Ballads of the Old Days," and "Folk Tales of Our Times." The illus-

trations by Beth and Joe Krush contribute to the drama and humor of the poems in this excellent collection, which includes the Coleridge poem, "Kubla Khan." This poem is described by Griffes in his symphonic work, which is entitled "The Pleasure-Dome of Kubla Khan."

Untermeyer, Louis (adapter). Tales from the Ballet. New York: Golden Press, Publishers, 1968.

The stories of twenty classic ballets are re-told in this exceptionally beautiful book of distinctive literary quality. The many imaginative and colorful illustrations by Alice and Martin Provensen contribute to the authentic ballet atmosphere which pervades this handsome oversize volume. This appears to be the only source for children of some of the stories, and it is a welcome addition to this area of children's literature. The musical works, cited in Chapter IV of the present study, for which this edition of ballet stories is recommended, are: "Swan Lake," by Tchaikovsky; "Prince Igor," by Borodin; "Coppelia," by Delibes; "The Golden Cockerel," by Rimsky-Korsakoff; and "Petrouchka," by Stravinsky.

Updike, John (adapter). The Ring. New York: Alfred A. Knopf, Inc., 1964.

Mr. Updike re-tells the story of one of the four operas in Wagner's "Ring" cycle, with brief sketches of the other three operas in the cycle being presented to place the one re-told here, "Siegfried," in its proper setting. Wagner's complex plot for this third opera in the cycle, based on a Norse myth, has been simplified as much as possible in order that children in grades 4-7 will be able to understand the story without difficulty. Main themes from the music are included among the vigorous and colorful illustrations by Mr. Updike and Warren Chappell.

Watson, Nancy Dingman (adapter). The Arabian Nights Picture Book. New York: Garden City Publishing Company, Inc., 1959.

This well-illustrated book includes adaptations of several of the tales from The Arabian Nights, the anonymous classic. The language and format of this edition will appeal to children in grades 3-6. Although no connection is provided in this edition between the tales and Rimsky-Korsakoff's music, "Scheherazade," children will enjoy reading this book or having it read to them before they are introduced to the music. Full-color illustrations by Aldren A. Watson appear on every page of this oversize volume.

Wheeler, Post (translator). Russian Wonder Tales. Revised edition. New York: The Beechhurst Press, 1946.

Sixteen Russian fairy tales and legends are presented here in a delightful manner that will appeal to children in grades 5-7. Included in this collection is "The Fairy Tale of Tsar Saltan," by Alexander Pushkin, which inspired Rimsky-Korsakoff to write the opera, "The Tale of Tsar Saltan." The book contains twelve of the famous Bilibin illustrations in brilliant colors, which will provide additional pleasure for children. The foreword, written by the translator, is a valuable source of information on the origins and meaning of the folk tales.

White, Ann Terry (adapter). The Golden Treasury of Myths and Legends. New York: Golden Press, Publishers, 1964.

Many of the classic myths and legends are effectively written in this beautiful picture-book edition for elementary school children. Although no distinction is made as to which of the tales are legends and which are myths, this distinction should not be difficult for children to determine. The suitable and dynamic full-color illustrations by Alice and Martin Provensen provide decoration for almost every page of this delightful book, which includes the story of the Greek myth, "Phaethon," the inspiration for a symphonic tone poem by Saint-Saens.

B. DISC RECORDINGS

Bax, A. "Tintagel." Angel (S) 36415.

An excellent performance of this tone poem is given on this recording by the London Symphony Orchestra, under the baton of Barbirolli. This appears to be the only currently available recording of this work.

*Borodin, A. Excerpts from "Polovtzian Dances," from the opera, "Prince Igor." In Musical Kaleidoscope. BOL #78.

*Coates, E. "The Three Bears." In Fantasy in Music. BOL #67.

Debussy, C. "Prelude a l'Apres-midi d'un Faune." Angel (S) 36132.

This is a fine recording of Debussy's ballet music, "Prelude to the Afternoon of a Faun," performed by the Philadelphia Orchestra under the direction of Maazel.

Griffes, C. "The Pleasure-Dome of Kubla Khan." Mercury 90422.

An outstanding performance is projected on this recording by the Eastman-Rochester Symphony Orchestra, under the baton of Dr. Howard Hanson, noted American conductor and composer.

Hanson, H. "Lament for Beowulf." Mercury 90192.
Dr. Howard Hanson conducts the Eastman-Rochester Symphony Orchestra in a superb performance of Dr. Hanson's own orchestral composition. This apparently is the only currently available recording of this work; but had there been other recordings from which to choose, this one undoubtedly would have been chosen for recommendation here, since the composer draws from the orchestra the exact effects he intended his music to project.

Kodaly, Z. "Hary Janos: Suite." Columbia MS-6746.
Eugene Ormandy conducts the Philadelphia Orchestra in a lively and humorous performance of the score of the orchestral suite which Kodaly made from the music of his opera, "Hary Janos."

Lalo, E. "Le Roi d'Ys: Overture." Mercury 90375.
The score of the Overture to Lalo's opera, "The King of Ys," is given a fine performance on this recording by the Detroit Symphony Orchestra under the direction of Paray.

Liadov, A. "Baba-Yaga." Mercury 90346.
Dr. Howard Hanson conducts the Eastman Philharmonic in a glowing treatment of the score of this legend for orchestra.

Massenet, J. "Le Cid: Ballet Suite." RCA Victor LSC-2661.
Excerpts from the famous ballet music from Massenet's operatic setting of the epic of Spain, "The Cid," are presented here on this well-balanced recording by the Boston Pops Orchestra.

*Mozart, W. "The Marriage of Figaro: Overture." In Overtures. BOL #76.

*Prokofieff, S. "Cinderella." In Fantasy in Music. BOL #67.

*Prokofieff, S. Excerpts from "Lieutenant Kije." In Rogues in Music. BOL #81.

Ravel, M. "Mother Goose Suite." In Young Keyboard Bookboxes. Keyboard Publications # 11.
Included in the large music resource library produced

by Keyboard Publications** is this excellent recording, which is recommended by the producer as being appropriate for use with children in grades 4-7. The writer believes, however, that younger children also will enjoy hearing this recording, on which a narrator first tells the story of the "Mother Goose" ballet suite and relates to the listener how Ravel was inspired to write the music. The themes are identified by narrator and orchestra prior to the orchestral performance of the entire suite without narration. This recording is handsomely boxed for protection and easy shelving. Available with the recording are materials for each child to read, a study guide for the teacher, enlarged thematic charts, and bulletin board materials.

Rimsky-Korsakoff, N. "Coq d'Or: Suite." Columbia MS-6092.
This highly satisfactory recording, with Eugene Ormandy conducting the Philadelphia Orchestra, presents a brilliant and well-proportioned interpretation of the four parts of Rimsky-Korsakoff's orchestral suite, which he adapted from his opera, "The Golden Cockerel."

*Rimsky-Korsakoff, N. "The Flight of the Bumblebee," from Act III of the opera, "The Legend of Tsar Saltan." In Nature and Make-Believe. BOL #52.

*Saint-Saens, C. "Danse Macabre." In Legends in Music. BOL #59.

*Saint-Saens, C. "Phaeton." In Legends in Music. BOL #59.

Sowerby, L. "Prairie." Desto (6) 421.
The score of this symphonic poem is given an exceptionally fine performance by the Vienna Symphony Orchestra, under the baton of Dixon.

Strauss, R. "Don Quixote." Columbia MS-6515.
A distinctive performance is given of Strauss' tone poem on this recording by the Philadelphia Orchestra, conducted by Eugene Ormandy.

Strauss, R. "Till Eulenspiegel." In Young Keyboard Bookboxes. Keyboard Publications #14.
This fine recording from the music resource library of Keyboard Publications** is highly recommended. Included on the recording is a narrator's description of the characteristics of the main themes from the music, which are pointed out as the themes are played separately to enable the listener to recognize the themes as they are

woven into the complete musical work. This is followed by a performance of the entire orchestral composition without narration. Attractively boxed, this recording is accompanied by materials for each child to read, a study guide for the teacher, large thematic charts, and pictures for the bulletin board.

*Stravinsky, I. "Petrouchka." In Petrouchka. BOL #80.

Stravinsky, I. "Song of the Nightingale." RCA Victor LSC 2150.
The Chicago Symphony Orchestra, conducted by Reiner, projects an excellent performance of the score of this symphonic poem which Stravinsky made from parts of the music of his opera, "The Nightingale."

Taylor, D. "Through the Looking-Glass." RCA Victor LSC 2807.
A clear and well-defined performance is given on this recording by the Interlochen Youth Orchestra, under the direction of Maddy. This appears to be the only currently available recording of this musical work.

Vaughan Williams, R. "The Lark Ascending." Epic BC 1275.
This "Romance for Violin and Orchestra," as the composer has subtitled his music, is given an exceptionally fine performance on this recording by the Cleveland Symphony Orchestra. This is, apparently, the only currently available recording of Vaughan Williams' tone poem.

*Wagner, R. Excerpts from "The Twilight of the Gods." In Music of the Drama: Wagner. BOL #79.

*Wagner, R. "The Flying Dutchman: Overture." In Music of the Sea and Sky. BOL #70.

Wagner, R. "Parsifal: Prelude." Mercury 18054.
The Detroit Symphony Orchestra, conducted by Paray, gives an impressive performance of the prelude to this one of Wagner's operas.

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*The Bowman Orchestral Library includes a variety of excellent recordings, a number of which are recommended above. The grooves between the selections on each recording are widely spaced for ease in locating the selection desired. In addition, teaching aids are available for use with the recordings, such as detailed lesson guides for the teacher, self-

C. SOUND FILMS
(16 mm.)

"Afternoon of a Faun." Black and white. Brandon Films #52.
Debussy's ballet, originally choreographed by Nijinski, is re-staged in this film with Liselotte Koester and Jockel Stahl in the leading roles. The pastoral ballet music is played by the North-German Symphony Orchestra, under the capable direction of Hans Richter.

"Goldilocks and the Three Bears." Color. Coronet Films.
Starring three real bears, this familiar fairy tale is re-told in a presentation which remains faithful to the incidents and characters of the story. Primary school children will find this film especially enjoyable.

"A Midsummer Night's Dream: Introduction to the Play." Color. Coronet Films.
This award-winning film presents key scenes from the Shakesperian comedy with familiar passages and significant actions being used to illustrate the setting and the plot. Narrative exposition also clarifies the manner in which the characters act, their relationships to one another, and comment is made on the old English which they speak. This film will be of particular interest to the older elementary school children.

"The Sleeping Beauty." Color. Coronet Films.
All of the magical beauty of this classic Perrault fairy tale has been captured in this film treatment of the story. Richly costumed actors re-create the feeling of medieval pagentry, making this an outstanding film which will have special appeal for primary school children, but it will be of interest to older children as well.

"The Sorcerer's Apprentice." Color. Weston Woods.

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teaching lessons for the student, charts of musical themes for classroom use, and overhead projector transparencies of the musical themes. These recordings and other materials are available from: Bowmar Records, Inc., 622 Rodier Drive, Glendale, California 91201.

**Keyboard Publications, 1346 Chapel Street, New Haven, Connecticut 06511.

This delightful color film will provide a change of pace for young readers and will have an immediate appeal. The story, as re-told in the film, will complement rather then substitute for the reading of the story.

"Sugar Plum Fairy Variation from the Ballet, 'The Nutcracker'." Color. Dance Films DAN #41.

A variation of the original choreography by Marius Petipa of "The Dance of the Sugar Plum Fairy" from the popular Tchaikovsky ballet, "The Nutcracker," is performed by Alicia Markova in an out-of-doors setting. This film will be enjoyed by children of all ages.

"Swan Lake." Black and white. Brandon Films #49.

The original Ballet Russe with Genevieve Moulin, Vladimir Dokoudovsky, and Paul Grinwys performing the classic Tchaikovsky ballet are presented in this artistic film with an outdoors woodland setting. The choreography is based on Lev Ivanov and Marius Petipa's original version.

"William Tell." Color. Coronet Films.

This animated film, with a twelfth-century Swiss setting, re-tells the legend of William Tell who refuses to be humbled before the tyrant, Gessler, and who shoots an apple from his son's head to save the boy and himself. This film will appeal to both primary and elementary school children.

D. SOUND FILMSTRIPS

*Music Stories Series. Jam Handy Organization #1750.

Prokofieff, S. "Peter and the Wolf."
Humperdinck, E. "Hansel and Gretel."
Tchaikovsky, P. "The Nutcracker."
Grieg, E. "Peer Gynt."
Stravinsky, I. "The Firebird."
Dukas, P. "The Sorcerer's Apprentice."

*Opera and Ballet Stories Series. Jam Handy Organization #1790.

Wagner, R. "Lohengrin."
Rossini, G. "The Barber of Seville."
Delibes, L. "Coppelia."

*Stories of Music Classics Series. Jam Handy Organization #1770.

Tchaikovsky, P. "The Sleeping Beauty."
Rossini, G. "William Tell."
Mendelssohn, F. "A Midsummer Night's Dream."
Tchaikovsky, P. "The Swan Lake."
Rimsky-Korsakoff, N. "Scheherazade."

*In the three series of sound filmstrips, produced by the Jam Handy Organization, each of the color filmstrips is accompanied by a long-playing recording, one side of which is syncronized for use with the filmstrip. This side of the recording combines selected themes from the music with the narration of the story. The reverse side of each recording, with the exception of "Peter and the Wolf," presents the full orchestral performance of the musical composition without narration. Prokofieff's music for "Peter and the Wolf" was written to be performed with narrative to explain the orchestral development of the story. The imaginative art work of Eko, in each color filmstrip, brings to life the story that inspired the composer to write the music. Each story is pictured in harmony with the nationality and themes of the related musical work. The stories and music in these three series will appeal to young children; and, though simply told, they will be enjoyed by older children who may or may not already know and love these musical selections derived from literary sources. These excellent sound filmstrips will be valuable aids to the librarian or teacher in stimulating knowledge, understanding, and appreciation of the literature and music included in the three series, which are available from: The Jam Handy Organization, 2821 East Grand Boulevard, Detroit, Michigan 48211.

E. TAPE RECORDINGS

*Humperdinck, E. "Hansel and Gretel: Prelude." Musical Sound Books.

*Toch, E. "Pinocchio: A Merry Overture." Musical Sound Books.

*Wagner, R. "Ride of the Valkyries" and "Magic Fire Music." Musical Sound Books.

*The three selections, listed above, are from the tape recorded library produced by Musical Sound Books and edited by Lillian Baldwin, consultant in music education to the Cleveland Symphony Orchestra and noted author of books on musical appreciation. The music is faithfully recorded by the Hamburg Philharmonic Orchestra, with Hans-Jurgen Walther conducting. This tape recorded library is available from: Musical Sound Books, Inc., P. O. Box 444, Scarsdale, New York.

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